



# ROYAL ACADEMY OF MUSIC

YORK GATE, MARYLEBONE ROAD, N.W.-1.

THE DUKE'S HALL.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1830.

**Patrons:**

HIS MAJESTY THE KING.

HER MAJESTY THE QUEEN.

QUEEN ALEXANDRA.

HIS ROYAL HIGHNESS THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

HER ROYAL HIGHNESS THE PRINCESS CHRISTIAN.

HER ROYAL HIGHNESS PRINCESS LOUISE (DUCHESS OF ARGYLL).

**President:**

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

**Principal:**

SIR ALEXANDER CAMPBELL MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

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## PROGRAMME OF PERFORMANCES

OF

# "The Yeomen of the Guard"

OR

"The Merryman and his Maid"

*By W. S. Gilbert and Arthur Sullivan*

(By Kind Permission of R. D'OYLY CARTE, Esq.)

TO BE GIVEN BY

## Students of the Royal Academy of Music

UNDER THE DIRECTION OF

Mr. CAIRNS JAMES, Hon. R.A.M., & Mr. HENRY BEAUCHAMP, Hon. R.A.M.,

ON

*Friday and Saturday, February 17th and 18th, 1922,*

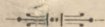
**AT 7-45 P.M.**

PRICE THREEPENCE.





## ORCHESTRA.



### *1st Violins :*

MISS GLADYS M. CHESTER (Principal).	MISS DOROTHY CHALMERS.	MISS MARY FETTES.
MISS DORIS GREENISH.	MR. JEAN POGNET.	MISS NORAH STEVENSON.
MR. WALTER SWANSON.	MISS PHILLIS TATE.	

### *2nd Violins :*

MISS EILEEN WRIGHT (Principal).	MISS MARJORIE CASE.	MISS MAUDIE DAVIN.
MR. V. FRIEDMAN.	MISS MARJORIE GOLD.	MR. MORGAN LLOYD.
MISS IVY RAINIER.	MR. H. E. WHITELEY.	

### *Violas :*

MR. H. BERLY (Principal).	MISS KATHLEEN PALMER.
MISS HAZEL PERMAN.	MISS CONSTANCE RICHARDS.

### *Violoncellos :*

MR. G. JEFFREYS (Principal).	MR. D. CAMERON.
MRS. BERYL ENDLER.	MISS DORIS WHEELER.

### *Double-Basses :*

MR. C. WINTERBOTTOM (Principal).	MISS ENID REVELL.
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<i>At the Pianoforte</i>	MR. W. IFOR JONES.
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BROADWOOD PIANOFORTE.

*Costumes by Chas. H. Fox, Ltd.*

*Wigs by "Bert."*

*Lighting and effects by Clive W. Black.*

*Scenery by T. Ireby Cape.*







## DRAMATIS PERSONÆ.

### FRIDAY.

### SATURDAY.

Sir Richard Cholmondeley ( <i>Lieutenant of the Tower</i> )...	...	MR. HEBER WATKINS ...	...	MR. RAYMOND ILES
Colonel Fairfax ( <i>Under sentence of death</i> ) ...	...	MR. REGINALD PICKERING ...	...	MR. MANUEL JONES
Sergeant Meryll ( <i>Of the Yeomen of the Guard</i> ) ...	...	MR. ROY RUSSELL ...	...	MR. DESMOND ROBERTS
Leonard Meryll ( <i>His Son</i> ) ...	...	MR. DENYS ERLAM ...	...	MR. DENYS ERLAM
Jack Point ( <i>A strolling Jester</i> )...	...	MR. LEONARD HUBBARD ...	...	MR. H. SANDERCOCK
Wilfred Shadbolt ( <i>Head Jailor and Assistant-Tormentor</i> ) ...	...	MR. ROY HENDERSON...	...	MR. EDWARD JONES
Elsie Maynard ( <i>A strolling Singer</i> )	...	MISS LUCY GOODWIN ...	...	MISS GARDIA HALL
Phœbe Meryll ( <i>Sergeant Meryll's Daughter</i> ) ...	...	MISS DOROTHY PATTINSON ...	...	MISS LAURA TURNER
Dame Carruthers ( <i>Housekeeper to the Tower</i> ) ...	...	MISS ETHEL BARKER ...	...	MISS ELLA FRANK
Kate ( <i>Her Niece</i> ) ...	...	MISS OLIVE GROVES ...	...	MISS OLIVE GROVES

Chorus of Yeomen of the Guard, Gentlemen, Citizens, &c.

### ACTS I. and II.—TOWER GREEN.

*Date.*—16th CENTURY.

*Stage Manager* - - - MR. H. FODEN-PATTINSON.











# Royal Academy of Music.

YORK GATE,

MARYLEBONE ROAD, N.W.-1.

Encls:

## CENTENARY CELEBRATIONS

1822 . . . JULY 10th to 22nd . . . 1922

Dear Sir (or Madam),

I have pleasure in enclosing a notice giving further particulars of the Programme of Events at the forthcoming Centenary of the Royal Academy of Music.

I also enclose two requisition forms, and shall be much obliged if you will be good enough to fill in your name and address, the performances at which you wish to be present, the number of tickets desired for each, and return the forms to me in the enclosed envelope.

It is impossible of course to guarantee that all requests can be complied with, and the Programme Committee must therefore exercise its discretion in the allotment of tickets in the event of applications for any particular event proving too numerous for the seating capacity of the Hall.

Every endeavour will be made to post tickets (for which no charge will be made) on July 1st, and in the event of no reply being received by that date it will be assumed that you are unable to be present.

In the event of your filling up both forms, please be careful to see that your name and address are written on each.

Yours faithfully,

J. A. CREIGHTON,

Secretary.



# ÆOLIAN HALL

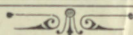
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Royal Academy of Music

## CENTENARY ∴ CELEBRATIONS

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Thursday, 13th July, 1922, at 3 p.m.

# CHAMBER CONCERT

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### Artists :

Miss KATIE GOLDSMITH

Miss DORIS HOBSON

Mr. EDWARD J. AUGARDE

Mr. ALFRED E. BRAIN

Mr. THORPE BATES

Programme

Price Twopence.



# Programme



TRIO IN E FLAT (Op. 40)—Pianoforte, Violin, and Horn ... ... BRAHMS.  
*Andante, Scherzo, Adagio mesto, Allegro con brio.*

MISS DORIS HOBSON, MISS KATIE GOLDSMITH, and MR. ALFRED E. BRAIN.

SONGS ... ... "Three Roundels" ... ... T. B. KNOTT.  
 (a) "Love though I die." (R.A.M., 1878-1886)  
 (b) "My lips refuse."  
 (c) "Other lips."

MR. THORPE BATES.  
 (Accompanied by the Composer.)

FINALE FROM SUITE FOR VIOLIN AND PIANOFORTE ... ... B. J. DALE.  
 (Arranged for Violin by ROWSBY WOOF) (R.A.M., 1900-1906)

MISS KATIE GOLDSMITH and MR. ROWSBY WOOF.

FANTASY IN F SHARP—Clarinet ... ... ERIC GRANT.  
 (R.A.M., 1912-1920)

MR. EDWARD J. AUGARDE.

"REFLETS DANS L'EAU" } —Pianoforte .... DEBUSSY.  
 "L'ISLE JOYEUSE" }

MISS DORIS HOBSON.

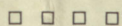
SONGS ... ... ALBERT MALLINSON.  
 (a) "Four by the clock."  
 (b) "Slow, horses, slow."  
 (c) "Beautiful Beatrice."

MR. THORPE BATES.

THREE PIECES—Violin ... ... ROWSBY WOOF.  
 (R.A.M., 1903-1906)

(a) "The North Wind."  
 (b) "Forsaken."  
 (c) "A Romp."

MISS KATIE GOLDSMITH.  
 (Accompanied by the Composer.)



WEBER CONCERT GRAND PIANOFORTE

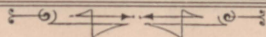




Royal Academy of Music

CENTENARY CELEBRATIONS

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RECEPTION

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. . . AND . . .

MASQUE . .

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**Queen's Hall,**

MONDAY, 17th JULY, 1922,

AT 8 P.M.



*Programme* ————— *Price, Threepence.*



## DURING THE RECEPTION

The following Selection of Music will be played by the

# String Band of the Royal Engineers

*By kind permission of Major-General H. F. THUILLIER, C.B., C.M.G., Commandant S.M.E.*

Conductor - Lieut. NEVILLE FLUX, F.R.A.M.

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1. GRAND MARCH	...	...	"Imperial"	...	...	...	Neville Flux
2. OVERTURE	...	...	"Richard III."	...	...	...	Edward German
3. MORCEAU LYRIQUE	...	...	"Songe adoré"	...	...	...	Fletcher
4. SELECTION	...	...	"Ivanhoe"	...	...	...	Sullivan
5. BENEDICTUS (Op. 35, No. 8)	...	...	...	...	...	...	Mackenzie
6. SUITE	...	...	"Miniature"	...	...	...	Eric Coates
1. Children's Dance.			2. Intermezzo.			3. Scene du bal.	

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### "Sing unto God"

FREDERICK CORDER.

Fifty-part Motet for Female Voices and Organ.

THE LADIES' CHOIR.

(CONDUCTED BY THE COMPOSER.)

Organ - - - - - Mr. B. J. DALE, F.R.A.M.

"Sing unto God. Make a joyful noise. O sing and take a psalm. Bring hither the timbrel with the pleasant harp and psaltery. Blow up the trumpet in the new moon in the time appointed in our solemn feast-day. Strengthen, O God, that which Thou hast wrought for us. For unless the Lord bless the house they labour in vain that build it. Sing unto God, ye kingdoms of the earth; sing praises to Him. Sing unto God." AMEN.

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## PRESENTATION OF AN ADDRESS OF CONGRATULATION FROM THE ROYAL COLLEGE OF MUSIC.

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... INTERVAL ...



*A FEW WORDS FROM THE PRINCIPAL.*

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# A Wreath of a Hundred Roses

AN OCCASIONAL MASQUE

TO BE PERFORMED ONCE IN A HUNDRED YEARS

THE WORDS BY

A VERY OLD STUDENT\*

THE MUSIC BY

VERY YOUNG ONES.

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PRINCIPALS :

Miss Julia Neilson & Miss Phyllis Neilson-Terry

MISS ISOBEL McLAREN

MISS LUCY GOODWIN

MISS GRACE LEA

MR. ROY HENDERSON

MR. MORTON ROBERTSON.

SUPPORTED BY THE STUDENTS

*Under the Direction of* **Mr. CAIRNS JAMES, Hon. R.A.M.**

*Dances arranged by* *Madame La Foy.*

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SPECIAL MUSIC AS FOLLOWS :

- |             |  |                             |
|-------------|--|-----------------------------|
| No. 1.      | Founded on W. H. Bell's St. Alban's Pageant Music... | <i>Arr. by J. B. McEwen</i> |
| Nos. 2 & 3. | Interlude and Melodrame ... ..                       | <i>Paul Corder</i>          |
| No. 4.      | Quodlibet ... ..                                     | <i>Arr. by F. Corder</i>    |
| No. 5.      | March ... ..   | <i>Alan Bush</i>            |
| No. 6.      | The Song of the Students... ..                       | <i>Arthur Sandford</i>      |

THE ORCHESTRA CONSISTS CHIEFLY OF EX-STUDENTS.

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**Conductor**     -     -     -     -     -     **Mr. F. CORDER, F.R.A.M.**

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\* LOUIS N. PARKER (STUDENT, 1869-1873).

□   □   □   □

Dresses by L. & F. NATHAN.

Flowers by F. WINDRAM.

Stage Managers     -     -

{ Mr. H. FODEN-PATTINSON.  
  Mr. DOUGLAS H. PACK.



# ORCHESTRA.

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## *1st & 2nd Violins.*

MISS WINIFRED SMALL.  
MISS PHYLLIS NORMAN PARKER.  
MISS EDITH ABRAHAM.  
MISS E. ANDREWS.  
MRS. A. BARNARD.  
MISS DOROTHY CHALMERS.  
MISS MAUDIE DAVIN.  
MISS S. SPAIN DUNK.  
MISS LILIAN HAMMOND.  
MISS FLORENCE MOSS.  
MISS ELSIE NYE.  
MISS ELSIE C. V. PITCHER.  
MISS GRACE POWELL.  
MRS. IVIMEY PUDDY.  
MRS. F. G. RICHARDS.  
MISS WINIFRED ROBINSON.  
MRS. F. E. ROCHE.  
MISS EDITH SHEPHERD SMITH.  
MISS N. STEVENSON.  
MISS EILEEN WRIGHT.

## *Violas.*

MISS W. AMOS.  
MISS DOROTHY M. BARRIE.  
MISS MARY KEENE.  
MISS FLORENCE LOCKWOOD.  
MISS NAN REES.  
MISS EMILY WINGFIELD.

## *'Cellos.*

MISS PHEBE COOKE.  
MISS ALISON DALRYMPLE.  
MISS EDITH EVANS.  
MISS G. M. E. HALL.  
MISS YVONNE MORRIS.  
MISS LILLY PHILLIPS.  
MISS MILLY STANFIELD.

## *Double-Bass.*

MISS ELLA FRANK.  
MISS D. GREENISH.  
MISS ENID REVELL.

## *Trumpets.*

MR. JOHN SOLOMON.  
MR. E. PRITCHARD.

## *Timpani.*

MISS L. SZEMINANYI.

## *Side-Drum, Triangle, Glockenspiel, &c.*

MR. J. SHRODER.  
MISS KATHLEEN LEVI.

## *Harps.*

MISS G. MASON.  
MISS F. V. EDGCOMBE.

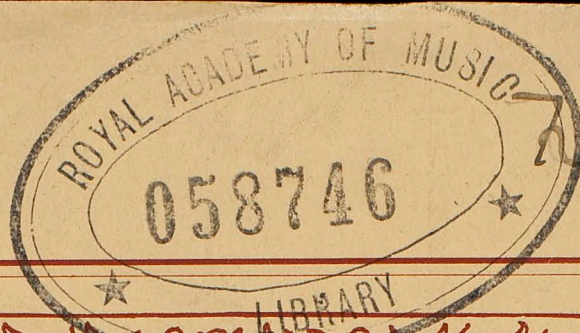
## *Organ.*

MR. B. J. DALE.

## *Librarian.*

MR. W. E. RENAUT.





Recd R. G. Shinn  
July 1922



Royal Academy of Music.

(Founded in 1822 by John Fane, 11th Earl of Westmorland.)

# Centenary .. Celebrations

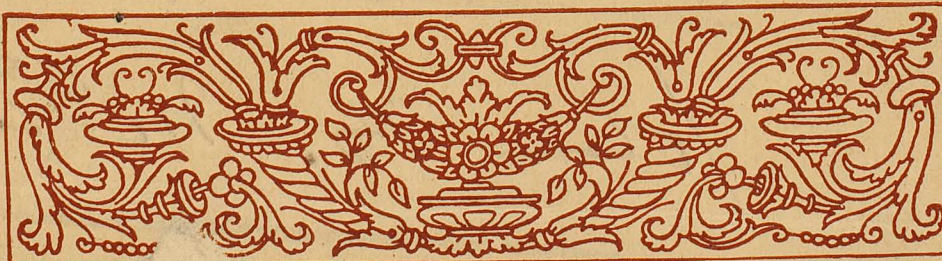
## FORM OF SERVICE

In Thanksgiving to Almighty God

To be held in

St. Paul's Cathedral

ON JULY 17th, 1922. : :





Charles Macpherson

Genl. Bennett

Stanley Marchant.

H. B. Richards.

A. C. Macpherson

Arthur H. Macpherson

F. Corder

Stewart Macpherson.

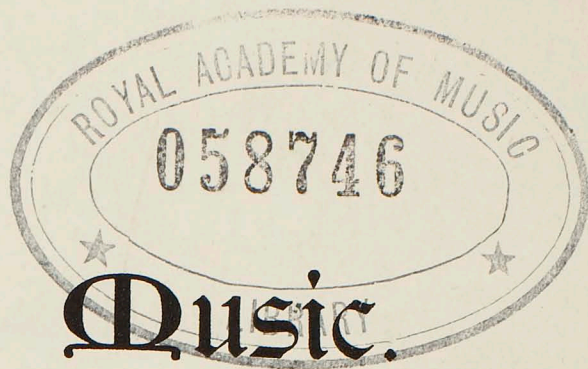
G. D. Cunningham.

John B. Macpherson

Reginald Steggall



45.355  
C



# Royal Academy of Music.

*(Founded in 1822 by John Fane, 11th Earl of Westmorland.)*

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## Centenary Celebrations

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### Form of Service

IN THANKSGIVING TO ALMIGHTY GOD

TO BE HELD IN

*St. Paul's Cathedral*

ON JULY 17th, 1922,

AT 12 NOON.

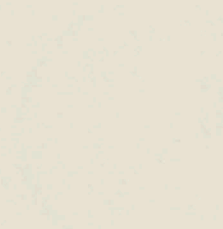
Attended by H.R.H. THE DUKE OF CONNAUGHT

*(President of the Royal Academy of Music.)*

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PRINTED BY NOVELLO AND COMPANY, LIMITED, LONDON, W.1.





# Royal Academy of Music

Founded in 1825 by John Fane, 11th Earl of Westmorland

1, Pall Mall, London, W.1

W. D. Cresswell

## Centenary Celebrations

1825-1925

### Form of Service

WEDNESDAY

IN THANKSGIVING TO ALMIGHTY GOD

THE SERVICE WILL BE HELD IN

THE CHURCH OF ST. PAUL'S

### St. Paul's Cathedral

ON WEDNESDAY 1925

AT 12 NOON

Assisted by H.R.H. THE DUKE OF CONNAUGHT

(Member of the Royal Academy of Music)

PRINTED BY NOVELLO AND COMPANY LIMITED, LONDON, W.1



*Commencing at 11 a.m. the following Selection of Music will be performed:*

1. INTRODUCTORY MARCH (Organ) ... .. *Paul Corder*

G. D. CUNNINGHAM.

2. CHORALE-PRELUDE—"Winchester New" (Organ) ... .. *J. E. West*

STANLEY MARCHANT.

3. BARCAROLE—From 4th Pianoforte Concerto (arranged for Organ)

*W. Sterndale Bennett*  
(Principal of R.A.M., 1866—1875.)

WALTER S. VALE.

4. BENEDICTUS (Orchestra) ... .. *A. C. Mackenzie*  
(Principal of R.A.M., 1887—.)

CONDUCTED BY SIR HENRY J. WOOD.

5. ANDANTE CANTABILE (from Organ Sonata in D minor) ... *Battison Haynes*

W. J. KIPPS.

6. "PEACE" (Harps and Horns) ... .. *Frederick Corder*

(Composed for the Thanksgiving Service held in St. Paul's Cathedral on Sunday, July 6, 1919,  
on the signing of the Treaty of Peace.)

CONDUCTED BY THE COMPOSER.



# FORM OF SERVICE

At the residence of the deceased, the following services were performed:

No. 1. At the residence of the deceased, the following services were performed:

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At the residence of the deceased, the following services were performed:

At the residence of the deceased, the following services were performed:

At

Soprano

Alto

Tenor

Bass

Accomp.

(ad lib.)





# FORM OF SERVICE

*At the beginning of the Service the Sentences following shall be sung in Procession :*

## No. 1.—Arise, O Lord God

H. W. RICHARDS

**Maestoso**

**SOPRANO**  
A - rise, a - rise, O Lord . . . God, in - to Thy

**ALTO**  
A - rise, a - rise, O Lord . . . God, in - to Thy

**TENOR**  
A - rise, a - rise, O Lord . . . God, in - to Thy

**BASS**  
A - rise, a - rise, O Lord . . . God, in - to Thy

**ACCOMP. (ad lib.)**  
**Maestoso**  
*f*

rest - - ing place, Thou, and the ark . . . of Thy strength.

rest - - ing place, Thou, and the ark of Thy strength.

rest - - ing place, Thou, and the ark of Thy strength.

rest - - ing place, Thou, and the ark . . . of Thy strength.



6  
ARISE, O LORD GOD

Let . . Thy priests, . . O Lord . . . God, be

Let Thy priests, . . O Lord . . . God, be

Let Thy priests, . . O Lord . . . God, be

Let . . Thy priests, . . O Lord . . . God, be

cloth - ed with sal - va - - - tion, and let Thy

cloth - ed with sal - va - - - tion, and let Thy

cloth - ed with sal - va - - - tion, and let Thy saints, Thy

cloth - ed with sal - va - - - tion, and let Thy . . . saints, Thy

saints . . re - jice, re - jice . . in . . good - - - ness.

saints . . re - jice, re - jice, . . re - jice in good - - - ness.

saints . . re - jice, re - jice . . in . . good - - - ness.

saints re - jice, re - jice . . in good - - - ness.

(A short Interlude)



# No. 2.—It is a good thing

J. B. McEWEN

SOPRANO *f* It is a good thing . . . to give thanks un - to the

ALTO *f* It is a good thing . . . to give thanks un - to the

TENOR *f* It is a good thing . . . to give thanks un - to the

BASS *f* It is a good thing . . . to give thanks un - to the

ACCOMP. *f* (ad lib.)

Lord, and to sing prais - es, and to sing prais - es

Lord, and to sing prais - es, and to sing prais - es

Lord, and to sing prais - es, and to sing prais - es

Lord, and to sing prais - es, and to sing prais - es

un - to Thy Name, . . . O most High - est. . . .

un - to Thy Name, . . . O most High - est. . . .

un - to Thy Name, . . . O most High - est. . . .

un - to Thy Name, . . . O most High - est. . . .

(A short Interlude)



# No. 3.—And I heard

Book of Revelations xix. 6

REGINALD STEGGALL

**With solemnity**

**SOPRANO**  
And I heard as it were the voice of a great . . .

**ALTO**  
And I heard as it were the voice of a great . . .

**TENOR**  
And I heard as it were the voice of a great . . .

**BASS**  
And I heard as it were the voice of a great . . .

**ORGAN (ad lib.)**  
*p*  
**With solemnity**

*f* mul - ti - tude, *mf* and as the voice of ma - - ny wa - ters, *f* and as the

*f* mul - ti - tude, *mf* and as the voice of ma - - ny wa - ters, *f* and as the

*f* mul - ti - tude, *mf* and as the voice of ma - - ny wa - ters, *f* and as the

*f* mul - ti - tude, *mf* and as the voice of ma - - ny wa - ters, *f* and as the

*f* mul - ti - tude, *mf* and as the voice of ma - - ny wa - ters, *f* and as the



## AND I HEARD

voice . . . of mighty thun - der - ings, say - ing, Al - - le -

voice of might - y . . . thun - der - ings, say - ing, Al - - le -

voice of . . . might - y . . . thun - der - ings, say - ing, Al - - le -

voice of . . . might - y . . . thun - der - ings, say - ing, Al - - le -

(Brass)

lu - ia, Al - le - lu - ia, Al - le - lu - ia ;

lu - ia, Al - le - lu - ia, Al - le - lu - ia ;

lu - ia, . . . Al - le - lu - ia, . . . Al - le - lu - ia ;

lu - ia, . . . Al - le - lu - ia, Al - le - lu - ia ;

**Slower**

for the Lord God om - ni - po - tent reign - eth.

for the Lord God om - ni - po - tent . . . reign - eth.

for the Lord God om - ni - po - tent reign - eth.

for the Lord God om - ni - po - tent reign - eth.

**Slower**

*fff* (Brass)

*ff* (Brass)



No. 4.—I will sing a new song

FOR CHOIR, ORGAN, AND BRASS (*AD LIB.*)

Psalm cxliv. 9

STEWART MACPHERSON

Broadly, but without dragging

**Broadly, but without dragging**

SOPRANO

ALTO

**FULL CHOIR**

TENOR

BASS

**Broadly, but without dragging** (*about*  $\text{♩} = 72$ )

ORGAN

*mf* *cres.* *f* *cres. sempre*

*Ped.*

The image shows a page of a musical score for the hymn "I will sing a new song." The score is written for voice and piano. The key signature is D major (two sharps) and the time signature is 4/4. The vocal part consists of four staves, each with a different vocal line. The piano part consists of two staves. The lyrics are: "I will sing a new song un - to Thee, . . . . . O sing, I will sing a new . . song un - to Thee, . . . . . O sing, I will sing a new song un - to Thee, . . . . . O I . . will sing a new song, . . . . . O". The score includes various musical notations such as notes, rests, beams, and dynamic markings like *f* (forte) and *cres.* (crescendo). The piano part features chords and arpeggiated figures.



## I WILL SING A NEW SONG

God, . . . and sing prais - es, . . . prais - es un - to

God, . . . and sing prais - - es, prais - es un - to

God, . . . and sing prais - - es, prais - es un - to

God, . . . and sing prais - - es, prais - es un - to

Thee up - on a ten - string - ed . . . lute.

Thee up - on a ten - string - ed lute.

Thee up - on a ten - string - ed . . . lute.

Thee up - on a ten - string - ed lute.

*poco animando*



## I WILL SING A NEW SONG

The musical score is written for a choir and piano. It begins with a key signature of one sharp (F#) and a common time signature (C). The vocal parts (Soprano, Alto, Tenor, and Bass) enter with the lyrics "I will sing a new song" in a strong, accented manner, marked with a forte (*f*) dynamic. The piano accompaniment features a series of chords in the right hand and a more active line in the left hand, marked with a crescendo (*cres.*) and a forte (*f*) dynamic.

The second system of the score features the lyrics "un - to Thee, O God," repeated by the vocal parts. The piano accompaniment continues with a similar harmonic structure, marked with a forte (*ff*) dynamic. A specific instruction for the piano part reads: *ff (Brass without Org.)*.

The third system of the score shows the piano part transitioning to a more melodic and flowing texture. The vocal parts are silent in this section. The piano accompaniment is marked with a piano (*p*) dynamic and includes the instruction: *dim. molto e poco rit.* (diminuendo molto e poco ritardando). The score concludes with a final chord in the piano part, marked with a piano (*p*) dynamic and the instruction: *(Org. 32 ft. & Timp.)*.



## I WILL SING A NEW SONG

**Più lento**

*mf* *cres. poco a poco*

and sing prais - - - es, sing

*mf* *cres. poco a poco*

and . . sing prais - - -

*p* *mf* *cres. poco a poco* prais

and sing prais - - - es, sing prais

*p* *mf* *cres. poco a poco*

and . . sing prais - - - es, sing prais

**Più lento**

*p* *cres. poco a poco*

**Allargando**

prais - es, . . . 0 God.

*f* prais - es, sing prais - - - es, 0 God.

*f* es, sing prais - - - es, 0 God.

*f* es, sing prais - - - es, 0 God.

*f* es, sing prais - - - es, 0 God.

**Allargando**

*f* God.



*When all are in their appointed places Service shall proceed as follows;  
all kneeling.*

PRIEST. CHOIR.

Org.

Our Father, which art in heaven, Hallowed be Thy Name. Thy kingdom come.  
Thy will be done in earth, As it is in heaven. Give us this day  
our daily bread. And forgive us our trespasses, As we forgive  
them that trespass against us. And lead us not into tempta-  
tion; But deliver us from evil: For thine is the kingdom, The  
power, and the glory, For ever and ever.

A - men.

PRIEST. ANSWER. PEOPLE'S PART.

O Lord, open Thou our lips.

And our mouth shall shew forth Thy praise.

CHOIR.

And our mouth shall shew forth Thy praise.

PRIEST. ANSWER.

O God, make speed to save us.

O Lord, make haste to help us.

*Here all standing up, the Priest shall say,*

Glory be to the Father, and to the Son: and to the Holy Ghost;

ANSWER. *a tempo.*

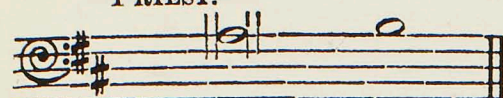
As it was in the beginning,\* is now, and ever shall be:\* world with - out end. A - men.

*a tempo.*

As it was in the beginning,\* is now, and ever shall be:\* world with - out . . . end. A - men.

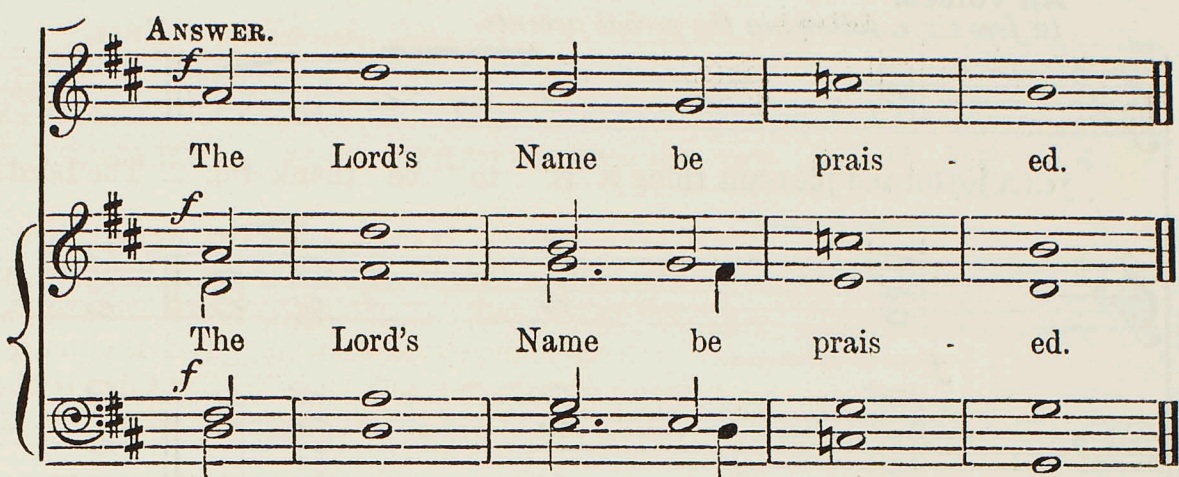


**PRIEST.**



Praise ye the Lord.

**ANSWER.**



The Lord's Name be prais - ed.

*Then shall be sung the following :*

## Antiphon No. 1.

HUBERT S. MIDDLETON.

**Moderato.**

**SOPRANO.**  Sing, sing, sing . . un - to God.

**ALTO.**  Sing, sing, . . . sing un - to God.

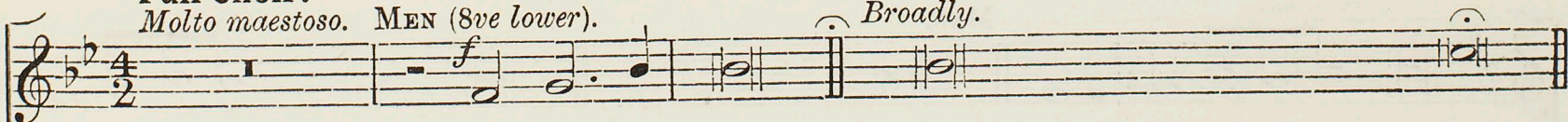
**TENOR.**  Sing, sing . . un - to God, sing un - to . . God. . .

**BASS.**  Sing, sing . . un - to God, sing un - to God.

## Psalm cxlvii. (BASED UPON THE 8TH TONE.)

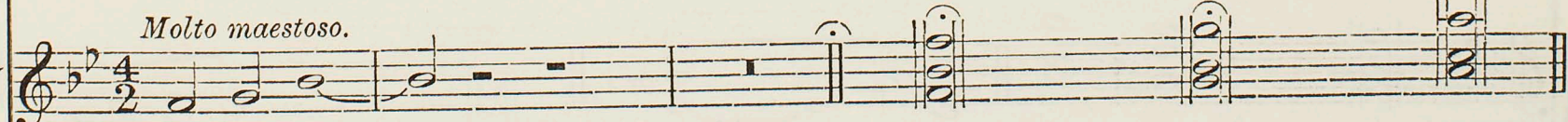

STANLEY MARCHANT.

**Full Choir.**  
*Molto maestoso.* **MEN (8ve lower).** *Broadly.*



1. O praise the Lord, for it is a good thing to sing praises unto our God :

*Molto maestoso.*

**ORGAN.** *f*  *mf*  *Man.*



All voices.

*In free time, following the verbal accents.*

yea a jóyful and pléasant thing it is to be thank-ful. 2. The Lórd doth búild up Jer-u - sa-lem :

*f* *Ped.* *FULL.* 3

Chancel Choir. Boys.

and gather togéther the out-casts of Is - rael. { 3. He healeth thóse } heart : { and giveth } heal their sick - ness.  
 { that are bróken in } { médecine to }

*Man.*

Boys.

MEN.

4. He telleth the númer of the stars : and cálleth them all by their names. 5. Great is our Lórd\*and gréat is His power :

*mp* *f* *Man.* *Ped.*

MEN.

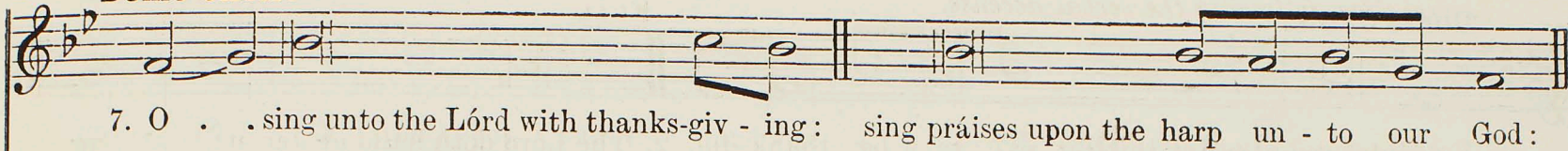
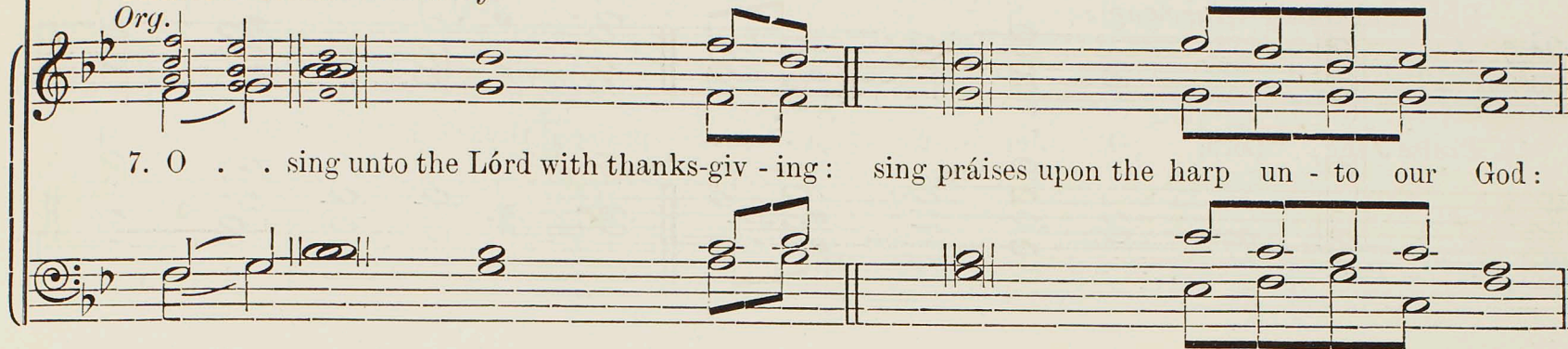
*rit.*

yéa and His wis-dom is in - fi-nite. 6. The Lord sètteth up the meek : and bringeth the ungóddy down to the ground.

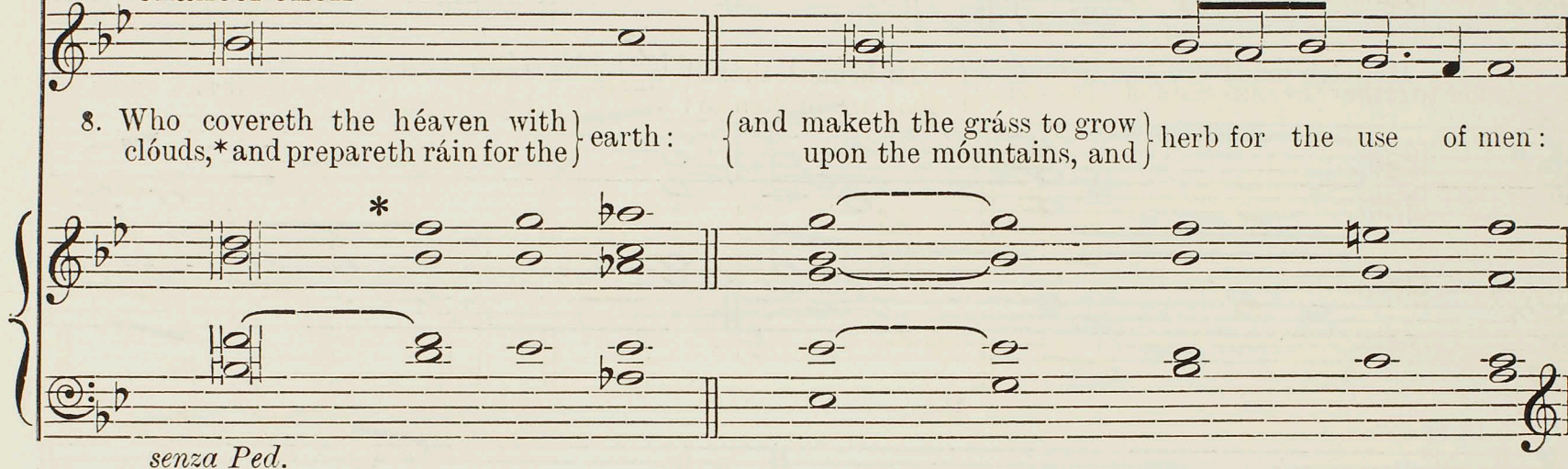
*rit.*



## Dome Choir.

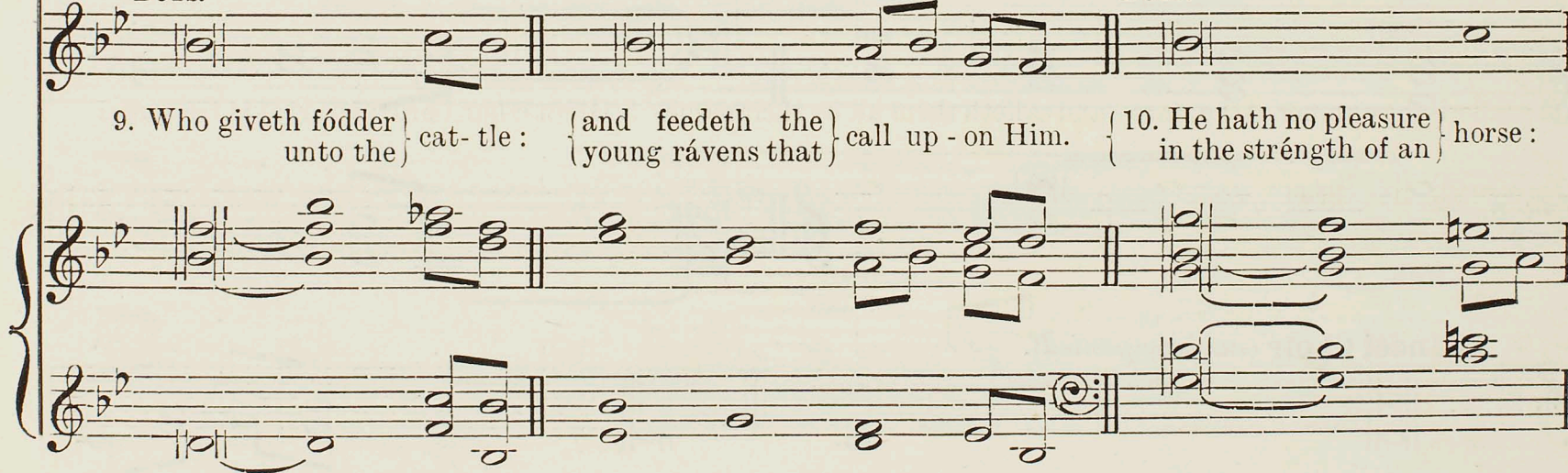
Chancel Choir. *Harmony.*

## Chancel Choir. Boys.



## Boys.

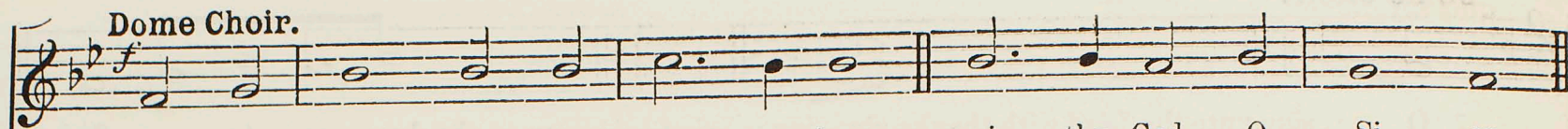
## Boys.



## MEN.

*rit.*



**Dome Choir.**

12. Praise the Lord, O Jer - u - sa - lem: praise thy God, O Si - on.

**Chancel Choir (Harmony).**

Musical notation for the Chancel Choir (Harmony), measure 12. It consists of two staves: a treble clef staff and a bass clef staff, both in B-flat major. The treble staff has a forte (f) dynamic marking.

12. Praise the Lord, O Jer - u - sa - lem: praise thy God, O Si - on.

**MEN.**

Musical notation for the Men's part, measure 13. It includes a single melodic line on a treble clef staff and a piano accompaniment on two staves (treble and bass clef) in B-flat major.

13. For He hath made fast the bars of thy gates: and hath blessed thy chil - dren with - in thee.

**Boys.**

Musical notation for the Boys' part, measure 14. It includes a single melodic line on a treble clef staff and a piano accompaniment on two staves (treble and bass clef) in B-flat major.

14. He maketh peace in thy bor - ders: and filleth thee with the flour of wheat.

**Man.****Chancel Choir (unaccompanied).**

Musical notation for the Chancel Choir (unaccompanied), measure 15. It consists of two staves: a treble clef staff and a bass clef staff, both in B-flat major.

15. He sendeth forth His commandment upon earth: and His word runneth ve - ry swift - ly.

**Chancel Choir (unaccompanied).**

Musical notation for the Chancel Choir (unaccompanied), measure 16. It consists of two staves: a treble clef staff and a bass clef staff, both in B-flat major.

16. He giveth snow like wool: and scattereth the hoar - frost like ash - es.



## Boys.

17. He casteth forth His ice like mor - sels: who is áble to a - bide His frost?

*senza Ped.*

## MEN.

18. He sendeth out his wórd, and melteth them: He blóweth with His wind, and the wa - ters flow.

*Ped.*

## MEN.

19. He sheweth His wórd unto Ja - cob: His státutes and órdinances un - to Is - ra - el.

*rit.*

## Dome Choir. Boys.

20. He hath not dealt so with any na - tion: Neither have the héathen know-ledge of His laws.

*rit.*

## Chancel Choir (Harmony).

20. He hath not dealt so with any na - tion: Neither have the héathen know-ledge of His laws.

*rit.* (2 Trebles.)



**Full Choir (Unison).**

Glo - ry be to the Fátter, \* and to the Son : and to the Ho - ly Ghost ;

ORGAN.

*Man.*

*molto rit.*

As it was in the beginning \* is nów and éver shall be : world without end. A - men.

*f*

*molto rit.*

*Ped.*

## Psalm cxlviíí.

ORGAN.

LESIE REGAN.

Before  
verse 1.

### FULL CHOIR.

- Unaccompanied.* 1 O PRAISE the Lord of heaven : praise — him in the height.  
2 Praise him all ye angels of his : praise — him all his host.

### DOME CHOIR.

- Decani.* 3 Praise him sun and moon : praise him all ye stars and light.  
*Cantoris.* 4 Praise him all ye heavens : and ye waters that are above the heavens.



*Men. (Unison.)* 5 Let them praise the Nāme | of the | Lord : for he spake the word and  
they were made \* he commāndēd | and they | were cre- | ated.

*Full. (Harmony.)* 6 He hath made them fāst fōr | ever . and | ever : he hath given them a  
lāw | which shall | not be | broken.

### CHANCEL CHOIR.

*Men. (Unison.)* 7 Praise the Lōrd ūp- | on | earth : yē | dragons . and | all | deeps ;

*Boys.* 8 Fire and haīl | snow and | vapours : wīnd ānd | storm ful- | filling .  
his | word ;

*Decani. (Harmony.)* 9 Mōuntains ānd | all | hills : frūitfūl | trees and | all | cedars ;

*Cantoris.* 10 Beāsts ānd | all | cattle : wōrms | and | feather-ed | fowls ;

*Full.* 11 Kings of the ēarth ānd | all | people : princes and āll | judges | of the |  
world ;

### DOME CHOIR.

*Decani.* 12 Young men and maidens \* old men and children \* praise the Nāme |  
of the | Lord : for his Name only is excellent \* and his prāise ā- |  
bove | heaven . and | earth.

### FULL CHOIR. 2nd part.

*Unison.* 13 He shall exalt the horn of his people \* āll' hīs | saints shall | praise  
him : (*Harmony.*) even the children of Israel \* ēvēn thē | people .  
that | serveth | him.

LESLIE REGAN.

HARMONY.

Glory be to the Father, and to the Son : and to the Ho - ly Ghost ;

As it was in the beginning,\* is now, and ev - er shall be : world without end. A - - - men,



# Psalm cl.

SET TO THE CHANT IN C BY GEORGE A. MACFARREN (Principal, R.A.M., 1875—1887).

(For Choir, Organ, and Orchestra *ad lib.*)

With great breadth. FULL. *f*

1. O praise God in His ho - li-ness :

With great breadth. *f* Brass. *cres.* *f*

VOICES AND ORGAN.

praise Him in the firma - ment . . of His power. 2. Praise Him in His

no - ble acts: praise Him according to His . . excel - lent greatness.

FULL. SOPRANOS.

3. Praise Him in the sound of the trum-pet: praise Him up - on the lute and harp.

*f* Reeds. *Ch.*



FULL.  
TENORS AND BASSES.

4. Praise Him in the cym-bals and dan-ces: praise Him up - on the strings and pipe.

*Ped.*

CHANCEL CHOIR, *unaccompanied.*

5. Praise Him upon the well - tun - ed cymbals: praise Him up - on the . . loud . . cymbals

*poco rit.*

## 2 TREBLES.

## Largo. FULL.

6. Let ev-'ry-thing that hath breath: praise . . . the Lord.

*Largo.*

*f*

*Ped.*

## ORGAN AND VOICES.

Glory be to the Father, and to the Son: and to the . . Ho - ly Ghost;



*Slower.*

As it was in the beginning,\* is now, and ev - er shall be : world without end. A - - - men.

Org.

## Antiphon No. 2.

HUBERT S. MIDDLETON.

**Maestoso.**

SOPRANO. *f* Sing un - to God, O ye king - doms of the earth,

ALTO. *f* Sing un - to God, O ye king - doms of the earth,

TENOR. *f* Sing un - to God, O ye king - doms of the earth,

BASS. *f* Sing un - to God, O ye king - doms of the earth,

ORGAN. **Maestoso.** *f*

*cres.* O sing, . . . sing prais - - es un - to the Lord.

*cres.* O sing, sing prais - - es un - to the Lord. . .

*cres.* O sing, sing prais - - es un - to the Lord.

*cres.* O sing, sing prais - - es un - to the Lord.



*Then shall be read the Lesson, taken from*

ECCLESIASTICUS xliv. 1—15.

**L**ET us now praise famous men, and our fathers that begat us.

2 The Lord hath wrought great glory by them through his great power from the beginning.

3 Such as did bear rule in their kingdoms, men renowned for their power, giving counsel by their understanding, and declaring prophecies :

4 Leaders of the people by their counsels, and by their knowledge of learning meet for the people, wise and eloquent in their instructions :

5 Such as found out musical tunes, and recited verses in writing :

6 Rich men furnished with ability, living peaceably in their habitations :

7 All these were honoured in their generations, and were the glory of their times.

8 There be of them, that have left a name behind them, that their praises might be reported.

9 And some there be, which have no memorial ; who are perished, as though they had never been ; and are become as though they had never been born ; and their children after them.

10 But these were merciful men, whose righteousness hath not been forgotten.

11 With their seed shall continually remain a good inheritance, and their children are within the covenant.

12 Their seed standeth fast, and their children for their sakes.

13 Their seed shall remain for ever, and their glory shall not be blotted out.

14 Their bodies are buried in peace ; but their name liveth for evermore.

15 The people will tell of their wisdom, and the congregation will shew forth their praise.

*And after that the Anthem following.*



COMPOSED, BY REQUEST, FOR THE THANKSGIVING SERVICE (CENTENARY OF THE ROYAL ACADEMY OF MUSIC) AT ST. PAUL'S CATHEDRAL, JULY 17th, 1922.

# THIS IS THE DAY WHICH THE LORD HATH MADE

ANTHEM FOR CHORUS, WITH ACCOMPANIMENT FOR ORCHESTRA OR ORGAN

BY  
**GEORGE J. BENNETT**  
(ORGANIST OF LINCOLN CATHEDRAL)

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**Allegro moderato**  $\text{♩} = 120$

**ORGAN**

*Sw.*

*p (Corni)*

*Gt. with Sw. coupd.*

*Ped.*

*Gt.*

*cres.*

*Gt. to Ped.*

*cres.*

**SOPRANO**

*f marcato*

**ALTO**

*f marcato*

**TENOR**

*f marcato*

**BASS**

*f marcato*

This is the day, . . . . .

This is the day, . . . . .

This is the day, . . . . .

This is the day, . . . . .

*sf*

*f*



## THIS IS THE DAY WHICH THE LORD HATH MADE

. . . this is the day . . . which the Lord . . . hath  
 . . . this is the day . . . which the Lord . . . hath  
 . . . this is the day . . . which the Lord . . . hath  
 . . . this is the day . . . which the Lord . . . hath

made;  
 made;  
 made;  
 made;

**Maestoso**  
 (Brass) *f* *ff*



## THIS IS THE DAY WHICH THE LORD HATH MADE

*Più animato.*

*f* we will re - jice and be glad, will re - jice . . and be glad, we will re -

*f* we will re - jice and be glad, will re - jice and be glad, we will re -

*f* we will re - jice and be glad, will re - jice and be glad, we will re -

*f* we will re - jice and be glad, will re - jice and be glad, we will re -

*Più animato*  $\text{♩} = 144$ .

*mf*

*senza Ped.* *Ped*

- jice and be glad, . re - jice, . . . re -

- jice and be glad, . . re - jice, re - jice, . . .

- jice and be glad, . . re - jice, re - jice, . . .

- jice and be glad, will re - jice, we . . will re - jice,



## THIS IS THE DAY WHICH THE LORD HATH MADE

*Con anima*

re - joice, . . . re - joice . . and be glad, re -

re - joice, . . re - joice and be glad, re -

re - joice, . . re - joice and be glad, re -

we will re - joice, re - joice . . and be glad, . . re -

*Con anima*

*cres. ,*

re - joice and be glad, re - joice . . and be glad, re -

re - joice and be glad, . . re - joice and be glad, re - joice . .

re - joice and be glad, re - joice and be glad, re - joice . .

re - joice . . and be glad, . . re - joice and be glad, re - joice . .

*cres.*



## THIS IS THE DAY WHICH THE LORD HATH MADE

- joice and . . be . . glad in it. This is the Lord's . .  
 . . and . . be glad in it. This is the Lord's . .  
 . . and . . be glad in it. This is the Lord's . .  
 . . and . . be . . glad in it. This is the Lord's . .

2  
 (Brass & Str.)  
 Ped.

do - ing : and . . it is mar - vel - lous . . in our  
 do - ing : and . . it is mar - vel - lous . . in our  
 do - ing : and . . it is mar - vel - lous . . in our  
 do - ing : and it is mar - vel - lous . . in our

mf dim.  
 mf dim.  
 mf dim.  
 mf dim.  
 mf Sw. dim.  
 senza Ped.



## THIS IS THE DAY WHICH THE LORD HATH MADE

31

eyes. . . We will re - joice, . . . we will re - joice, . . .

eyes. . . We will re - joice, . . . we will re - joice, . . .

eyes. . . We will re - joice, . . . we will re - joice, . . .

eyes. . . We will re - joice, . . . we will re - joice, . . .

*p Gt.* *Gt. to Ped.*

*cres.* we will re - joice, . . . re - joice, . . .

*cres.* we will re - joice, . . . re - joice, . . .

*cres.* we will re - joice, . . . re - joice, . . .

*cres.* we will re - joice, . . . re - joice, . . .

*cres.* we will re - joice, . . . re - joice, . . .

*cres.* we will re - joice, . . . re - joice, . . .

*f* we will re - joice, . . . we will re - joice . . . and be

*f* we will re - joice, . . . we will re - joice . . . and be

*f* we will re - joice, . . . we will re - joice and be

*f* we will re - joice, . . . will re - joice . . . and be



## THIS IS THE DAY WHICH THE LORD HATH MADE

3

glad in it.

glad in it.

glad in it.

glad in it.

*f*

*f marcato.*

This is the day

*f marcato*

This is the day

*marcato*

*f*

This is the day

*marcato*

This is the day

*sf*

*Full Sw.*  
*mf*

L.H.

*sf*

*f*

which the Lord . . . hath made, . . . this is the day, . . . the

*f*

which the Lord . . . hath made, . . . this is the day, . . . the

*f*

which the Lord . . . hath made, . . . this is the

*f*

which the Lord . . . hath made, . . . this is the

*f*

which the Lord . . . hath made, . . . this is the

*f Gt.*

*mf*

Ch. (Sw. coupl.)

*cres.*

Gt. to Ped.



## THIS IS THE DAY WHICH THE LORD HATH MADE

day . . . . . which the Lord . . . . . hath

day . . . . . which the Lord . . . . . hath

day . . . . . which the Lord . . . . . hath

day . . . . . which the Lord . . . . . hath

*Gt.*  
*Gt. to Ped.*

*Con anima* 4

made; we will re - jice and be glad, . . re - jice . . and be glad.

made; we will re - jice and be glad, . . re - jice and be glad.

made; we will re - jice and be glad, re - jice and be glad.

made; we will re - jice and be glad, . . re - jice and be glad.

*Con anima* 4 *f*



## THIS IS THE DAY WHICH THE LORD HATH MADE

*mf* *sf*

O - - pen me the gates of right - eous-ness, . . .

*mf* *sf*

O - - pen me the gates of right - eous-ness, . . .

*mf* *sf*

O - - pen me the gates of right - eous-ness, . . .

*mf* *sf*

O - - pen me the gates of right - eous-ness, . . .

**Allargando**

. . . that I may go . . . in - to them, and give

. . . that I may go . . . in - to them, and give

. . . that I may go . . . in - to them, and give

. . . that I may go . . . in - to them, and give

**Allargando**



## THIS IS THE DAY WHICH THE LORD HATH MADE

thanks, . . . give thanks . . . un - to the Lord. . .

thanks, . . . give thanks . . . un - to the Lord. . .

thanks, . . . give thanks . . . un - to the Lord. . .

thanks, . . . give thanks . . . un - to the Lord. . .

*f* *sf* *rit.* *p Sw.*

*Andante* ♩ = 76  
SOLO (Clarinetto)

*p espress.*

*Sw.* SOLO (Corno)

*Ped.*

**Semi Chorus** ♩ = 80

Lord, . . . Thou hast been our

Lord, . . . Thou hast been our

Lord, . . . Thou hast been our

Lord, . . . Thou hast been our

*rit.* *pp* \* (Organ ad lib.) *p Sw.*

\* If this movement is sung without accompaniment, the notes for *Corni* on pages 36 and 37 should be played on the Organ.



## THIS IS THE DAY WHICH THE LORD HATH MADE

re - - fuge from one gen - er - a - tion . . , un - to an -

re - - fuge from one gen - er - a - tion . . , un - to an -

re - - fuge from one gen - er - a - tion . . , un - to an -

re - - fuge from one gen - er - a - tion . . , un - to an -

oth - er, from one gen - er - a - tion . . , un - to an - oth - er,

oth - er, from one gen - er - a - tion . . , un - to an - oth - er,

oth - er, from one gen - er - a - tion . . , un - to an - oth - er,

oth - er, from one gen - er - a - tion . . , un - to an - oth - er,

Be-fore the moun - tains, the mountains were brought forth,

Lord, Be-fore the mountains were brought forth,

Lord, or

Lord, or ev -

6 (Corno)

Be-fore the moun - tains, the mountains were brought forth,



## THIS IS THE DAY WHICH THE LORD HATH MADE

ev - er . . the earth and the world . . . were made, . .

er the . . earth . . . and the world . . . were made, . .

*cres.* *f* (Corni)

*Allargando.*

Thou art God from ev - er - last - ing, from ev - er - last - ing, and

Thou art God from ev - er - last - ing, from ev - er - last - ing, and

Thou art God from ev - er - last - ing, from ev - er - last - ing, and

Thou art God, art God from ev - er - last - ing, and

*Allargando*

*Gt.* *p Sw.* *senza Ped.*

*Ped. (to Gt.)*



## THIS IS THE DAY WHICH THE LORD HATH MADE

*rit.* *pp* *lunga pausa* *mf* *a tempo*

world . . . with - out end, art God from ev - er - last - ing,

*rit.* *pp* *mf*

world . . . with - out end, art God from ev - er - last - ing,

*rit.* *pp* *mf*

world . . . with - out end, art God from ev - er - last - ing,

*rit.* *pp* *mf*

world . . . with - out end, art God

*lunga pausa* *a tempo*

*rit.* *pp* *mf Gt.*

*senza Ped.*

*dim.* *rit.* *p* *dim.* *pp*

from ev - er - last - ing, from ev - er - last - ing.

*dim.* *rit.* *p* *dim.* *pp* *ten.*

from ev - er - last - ing, from ev - er - last - ing.

*dim.* *rit.* *p* *dim.* *pp*

from ev - er - last - ing, from ev - er - last - ing.

*dim.* *rit.* *p* *dim.* *pp*

from ev - er - last - ing, from ev - er - last - ing.

*dim.* *rit.* *p Sw.* *dim.* *pp*

*Ped.*



## THIS IS THE DAY WHICH THE LORD HATH MADE

7 *Andante* ♩ = 80 *Sw.*

(Corno) *p* *Ped.* *cres.*

*Poco allargando con 8va. ad lib.*

*Allegro* ♩ = 132.

*mf Gt.* *Gt. to Ped.*

*f* *rit.*

Full Chorus  
8 *Allegro con brio*

*ff* Thou . . art my God, and I will thank . . .

*ff* Thou . . art my God, and I will thank . . .

*ff* Thou . . art my God, and I will thank . . .

*ff* Thou . . art my God, and I will thank . . .

Thou . . art my God, and I will thank . . .

8 *Allegro con brio* ♩ = 96.

*ff*



40  
THIS IS THE DAY WHICH THE LORD HATH MADE

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "Thee ;" written below them. The bottom staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part features a melodic line in the right hand and a harmonic line in the left hand, with a forte (f) dynamic marking.

The second system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "Thou . . art my God, and I will praise, . . . will" written below them. The bottom staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part features a melodic line in the right hand and a harmonic line in the left hand, with a forte (f) dynamic marking.

The third system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "praise Thee." written below them. The bottom staff is a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The piano part features a melodic line in the right hand and a harmonic line in the left hand, with a forte (f) dynamic marking. A measure rest of 9 measures is indicated above the first vocal staff.



THIS IS THE DAY WHICH THE LORD HATH MADE

41

[illegible]



dim. poco rit.

gracious, He is gracious, ..

dim. poco rit.

gracious, is gracious, ..

dim. poco rit.

gracious, He .. is gracious

dim. poco rit.

gracious, is gracious

poco rit.

dim.

*mp espress.*

[illegible]

*Sw. with Oboe*

Sw. with Oboe

*p*

Ch. with Fl. 4 ft. (Sw. coupd.)

senza Ped. (quasi pizzicato).

*senza Ped. (quasi pizzicato)*



## THIS IS THE DAY WHICH THE LORD HATH MADE

*p*  
er, ev - er,

*mp espress.*  
and His mer - cy en - dur

*p*  
His mer - cy en - dur

*Sw.*  
*Ped.*

*cres.*  
for ev - er and ev - er, and His

*cres.*  
and His

*cres.*  
eth for ev - er, and His

*cres.*  
eth for ev - er, and His

*cres. Gt.*  
*senza Ped.*

mer - cy en - dur eth for ev

mer - cy en - dur eth for ev

mer - cy en - dur eth, and His mer - cy en - dur

mer - cy en - dur eth, His mer - cy en - dur

*Ped. (to Gt.)*



## THIS IS THE DAY WHICH THE LORD HATH MADE

più animato poco a poco

er, His mer - cy en - dur - eth . . . for . . . ev - er, . . .

er, His mer - cy en - dur - eth, His mer - cy en - dur - . . .

eth, His mer - cy en - dur - eth, His mer - cy en - dur - . . .

eth, His mer - cy en - dur - eth, His mer - cy en - dur - eth . . .

più animato poco a poco

en - dur - eth for ev - - - er and ev - - -

eth, . . . en - dur - eth for ev - er and ev - - -

eth, en - dur - eth for ev - er, for ev - er and ev - - -

for . . . ev - er, en - dur - eth for ev - er and ev - - -



## THIS IS THE DAY WHICH THE LORD HATH MADE

11 *ff* *molto animato*

er. O give thanks . . . un - to the Lord, . . . for He is

er. O give thanks . . . un - to the Lord, . . . for He is

er. O give thanks . . . un - to the Lord, . . . for He is

er. O give thanks . . . un - to the Lord, . . . for He is

11 *ff* *molto animato*  $\text{♩} = 120$

*sf*

gra - - - cious, and . . . His mer - cy . . .

*sf*

gra - - - cious, and . . . His mer - cy . . .

*sf*

gra - - - cious, and . . . His mer - cy . . .

*sf*

gra - - - cious, and . . . His mer - cy . . .

*f sf*



## THIS IS THE DAY WHICH THE LORD HATH MADE

en - dur - - eth for ev - - - - -

en - dur - - eth for ev - - - - -

en - dur - - eth for ev - - - - - er,

en - dur - - eth for ev - er, His mer - cy en -

12 Più moderato

- er, en - dur - eth for ev - er and ev - - - er.

- er, en - dur - eth for ev - er and ev - - - er.

en - dur - eth for ev - er and ev - - - er.

- dur - - - eth for ev - er and ev - - - er,

12 Più moderato e maestoso  $\text{♩} = 100$



## THIS IS THE DAY WHICH THE LORD HATH MADE

*Ped.*

*sf*

*ff rit.* Lento ♩ = 80

**Lento**

*ff* This is the day, . . . this is the day . . . which the

*ff* This is the day, . . . this is the day . . . which the

*ff* This is the day, . . . this is the day . . . which the

*ff* This is the day, . . . this is the day . . . which the

*sf* This is the day, . . . this is the day . . . which the

*sf*



## THIS IS THE DAY WHICH THE LORD HATH MADE

Lord, . . . the Lord hath made. A - - -

Lord, . . . the Lord hath made. A - - -

Lord, . . . the Lord hath made. A - - -

Lord, . . . the Lord hath made. A - - -

(Trombe)

reduce Organ

- men, . . . A - - - men, A - - - men.

- men, . . . A - - - men, A - - - men.

- men, . . . A - - - men, A - - - men.

- men, . . . A - - - men, A - - - men.

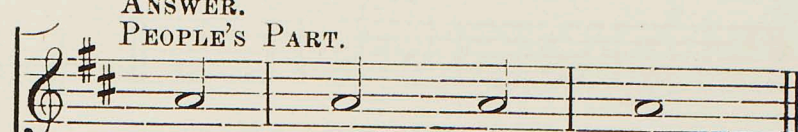
increase

rit.



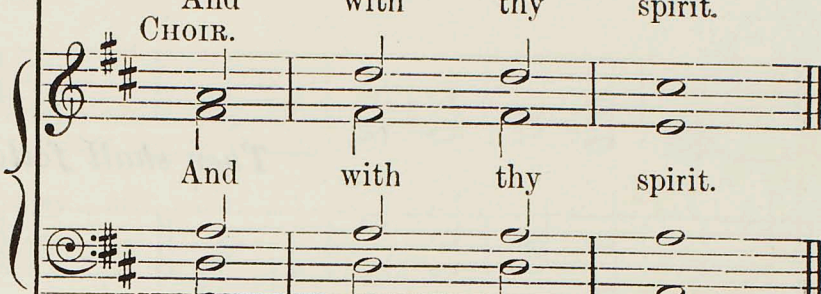
*And after that, these Prayers following, all devoutly kneeling: the Minister first pronouncing with a loud voice,*

ANSWER.  
PEOPLE'S PART.



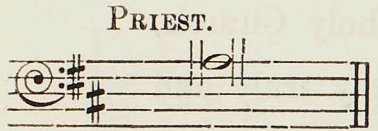
The Lord be with you. And with thy spirit.

CHOIR.

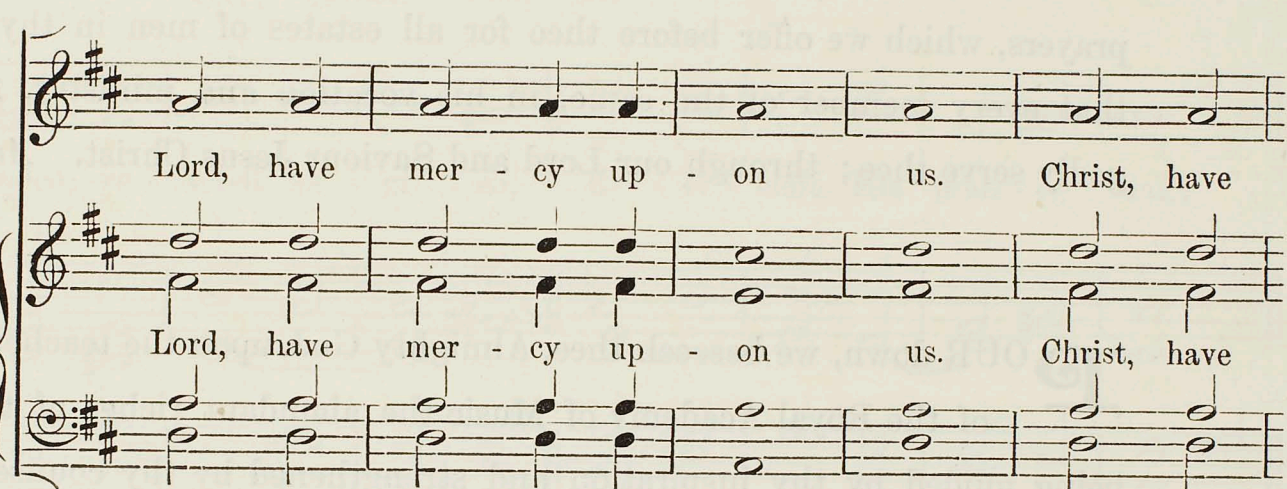


And with thy spirit.


PRIEST.



Let us pray.




Lord, have mer - cy up - on us. Christ, have  
Lord, have mer - cy up - on us. Christ, have



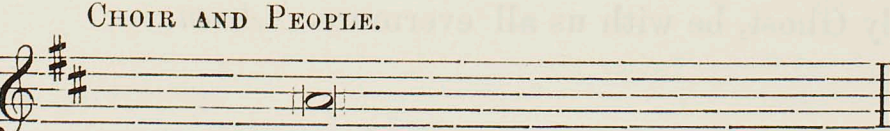
mer - cy up - on us. Lord, have mer - cy up - on us.  
mer - cy up - on us. Lord, have mer - cy up - on us.

PRIEST.




Our Father,

CHOIR AND PEOPLE.



which art in heaven, Hallowed be Thy Name. Thy  
kingdom come. Thy will be done in earth, As it is  
in heaven. Give us this day our daily bread. And  
forgive us our trespasses, As we forgive them that  
trespass against us. And lead us not into tempta-  
tion; But deliver us from evil.



A - men.  
A - men.



*Then shall follow these Collects :*

**A**Lmighty and everlasting God, by whose Spirit the whole body of the Church is governed and sanctified; Receive our supplications and prayers, which we offer before thee for all estates of men in thy holy Church, that every member of the same, in his vocation and ministry, may truly and godly serve thee; through our Lord and Saviour Jesus Christ. *Amen.*

**P**OUR down, we beseech thee, Almighty God, upon the teachers and students of the Royal Academy of Music the abundant riches of thy grace, that, being guided by thy inspiration and strengthened by thy counsel, they may be enabled to use their gifts always to thy honour and glory; through Jesus Christ our Lord. *Amen.*

**P**REVENT us, O Lord, in all our doings with thy most gracious favour, and further us with thy continual help; that in all our works begun, continued, and ended in thee, we may glorify thy holy Name, and finally by thy mercy obtain everlasting life; through Jesus Christ our Lord. *Amen.*

**T**HE grace of our Lord Jesus Christ, and the love of God, and the fellowship of the Holy Ghost, be with us all evermore. *Amen.*



Then shall be sung the Hymn following :

Five bars Introduction.

"PRAISE, MY SOUL."

Orchestrated by B. J. DALE.

JOHN GOSS, Mus. Doc.

(At one time a Professor at R. A. M.)

FIRST VERSE. *Unison.*

1. Praise, my soul, the King of hea - ven, To His feet thy tri - bute bring;

Ran-somed, healed, re - stored, for - giv - en, Ev - er - more His prais - es sing;

Al - le - lu - ia! Al - le - lu - ia! Praise the ev - er - last - ing King.

SECOND VERSE. *Harmony.*

2. Praise Him for His grace and fa - vour To our fa - thers in dis - tress;



Praise Him, still the same as ev - er, Slow to chide, and swift to bless;

Al - le - lu - ia! Al - le - lu - ia! Glo - rious in His faith - ful - ness.

THIRD VERSE.  
*Slower. Trebles only.*

3. Fa - ther - like He tends and spares us, Well our fee - ble frame He knows;

In His hands He gen - tly bears us, Res - cues us from all our foes;

Al - le - lu - ia! Al - le - lu - ia! Wide - ly yet His mer - cy flows.



FOURTH VERSE. *Unison.*

4. An - gels in the height, a - dore Him; Ye be - hold Him face to face;

Saints tri - um - phant bow be - fore Him, Ga - ther'd in from ev - 'ry race;

*ff a tempo.* Al - le - lu - ia! Al - le - lu - ia! Praise with us the God of grace. *rit.* A - men. *In Harmony.*

*Here followeth an Address by*

## THE LORD BISHOP OF LONDON.

(HONORARY CHAPLAIN TO THE ROYAL ACADEMY OF MUSIC.)

*The Address being ended, the following Anthem shall be sung while the Bishop and Cathedral Clergy proceed to their places in the Sanctuary.*



# Comfort, O Lord, the soul of Thy servant.

Psalm lxxxvi. 4.

W. CROTCH.

(First Principal of the Royal Academy of Music.)

**Full Choir.**

*Slow and soft.*

**SOPRANO.** Com - fort, O Lord, . . the soul of Thy ser - vant,

**ALTO** Com - fort, O Lord, . . the soul of . . Thy ser - vant,

**TENOR.** Com - fort, O Lord, . . the soul of Thy ser - vant,

**BASS.** Com - fort, O Lord, the soul of Thy ser - vant,

*(Org.) pp* *p* *(without Organ).*

**Chancel Choir.**

for un - to Thee do I lift up my soul; Com - fort, O . .

for un - to Thee do I lift up my soul; Com - fort, O

**Chancel Choir.**

for un - to . Thee do I lift up . . my soul; Com - fort, O

for un - to Thee do I lift up my soul; Com - fort, O



Lord, the soul of Thy ser - vant, for un - to Thee do I

Lord, the soul of . . Thy ser - vant, for un - to Thee do I

Lord, the soul of Thy ser - vant, for un - to . . Thee do I

Lord, the soul of Thy ser - vant, for un - to Thee do I

**Full Choir.** *cres.*

lift . . up my soul. Com - fort, O Lord, the soul of Thy ser - vant, *cres.*

lift up my soul. Com - fort, O Lord, the soul of Thy ser - vant, *cres.*

**Full Choir.** *cres.*

lift . . up my soul. Com - fort, O Lord, the soul of Thy ser - vant, *cres.*

lift up my soul. Com - fort, O Lord, the soul of Thy ser - vant, *cres.*

*f* *dim.*

for un - to Thee do I lift up my soul, do I lift up my soul. *dim.*

for un - to Thee do I . . lift up my soul, do I lift up my soul. *dim.*

for un - to Thee do I . . lift up my soul, do I lift up my soul. *dim.*

for un - to Thee do I lift up my soul, do I lift up my soul. *dim.*

*f* *dim.*



**Chancel Choir.** **Full Choir.**

Com - fort, O Lord, . . the soul of Thy ser - vant, for un - to

Com - fort, O Lord, . . the soul of Thy ser - vant, for un - to

**Chancel Choir.** **Full Choir.**

Com - fort, O Lord, the soul of Thy ser - vant, for un - to

Com - fort, O Lord, the soul of Thy ser - vant, for un - to

Thee do I lift up my soul, do I lift up my soul.

Thee do I . . lift up my soul, do I lift up my . . soul.

Thee do I . . lift up my soul, do I lift up my . . . soul.

Thee do I lift up my soul, do I lift up my soul.

*This being ended, there shall be sung the following Solemn Thanksgiving Te Deum.*



TO  
HIS MOST GRACIOUS MAJESTY  
KING GEORGE THE FIFTH

THE MUSIC TO THIS  
TE DEUM  
IS WITH HIS MAJESTY'S PERMISSION  
DEDICATED

BY HIS MAJESTY'S LOYAL AND DEVOTED SERVANT  
CHARLES MACPHERSON.



# SOLEMN THANKSGIVING TE DEUM.\*

CHARLES MACPHERSON,  
Organist of St. Paul's Cathedral.

*Andante maestoso.*

SOPRANO. *f* We praise . . . Thee, we

ALTO. *f* We praise Thee, we

TENOR. *f* We praise . . . Thee, we

BASS. *f* We praise Thee, we

ORGAN. *f* (Reeds.) *f* Gt. *legato.*  
Ped. (Gt. coupled.)

praise Thee, O . . . God, we praise Thee, we ac -

praise Thee, O . . . God, we praise Thee, we ac -

praise Thee, O . . . God, we praise Thee, we ac -

praise Thee, O God, we praise Thee, we ac -

\* Composed for the Thanksgiving Service held in St. Paul's Cathedral on Sunday, July 6, 1919,  
on the signing of the Treaty of Peace.



1

- know - - ledge Thee, . . . ac-knowledge Thee to be . . . the

- know - - ledge Thee, . . . ac-knowledge Thee to . . be . . . the

- know - - ledge Thee, ac - know-ledge Thee to be . . . the

- know - - ledge Thee, . . ac - know - ledge Thee to be the

1

L.H.

Lord. All the

Lord. All the

Lord. . . All the

Lord. . . All the

Sw. dim. p



2 *cres.*

earth doth wor - - - ship Thee, the Fa - - ther .

earth doth wor - - - ship Thee, the Fa - - ther .

earth doth wor - - - ship Thee, the Fa - - ther .

earth doth wor - - - ship Thee, the Fa - - ther

2 *cres.*

*f* *not hurried.*

. . ev - er - last - - - ing. . . To Thee all

*f* *not hurried.*

. . ev - er - last - - - ing. . . To Thee all

*f* *not hurried.*

. . ev - er - last - - - ing. . . To Thee all

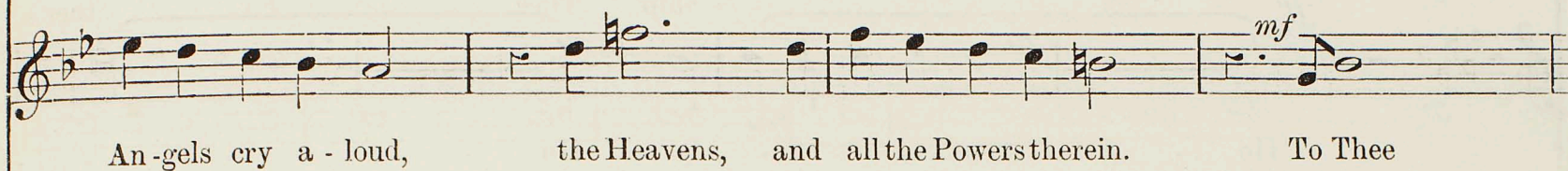
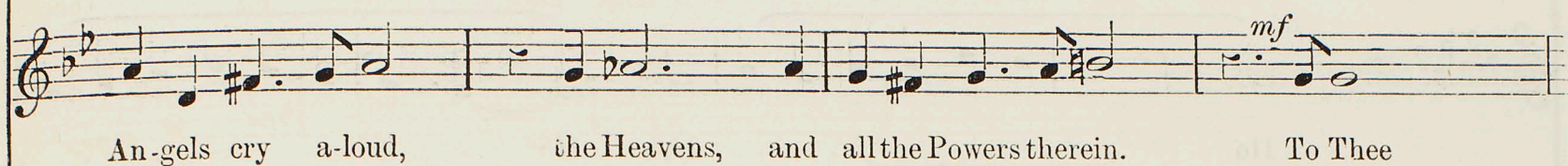
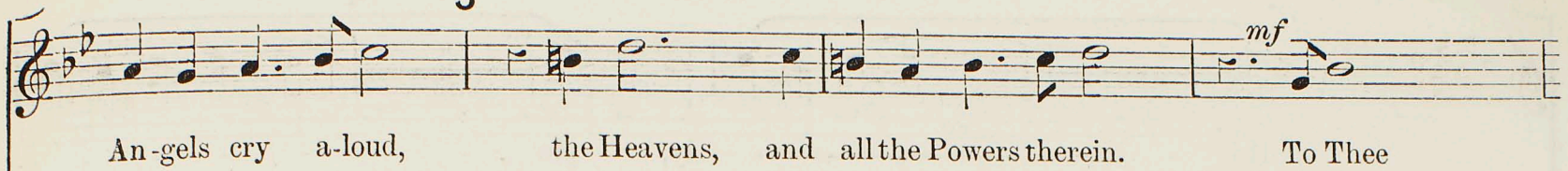
*f* *not hurried.*

ev - - er - last - - - ing. . . To Thee all

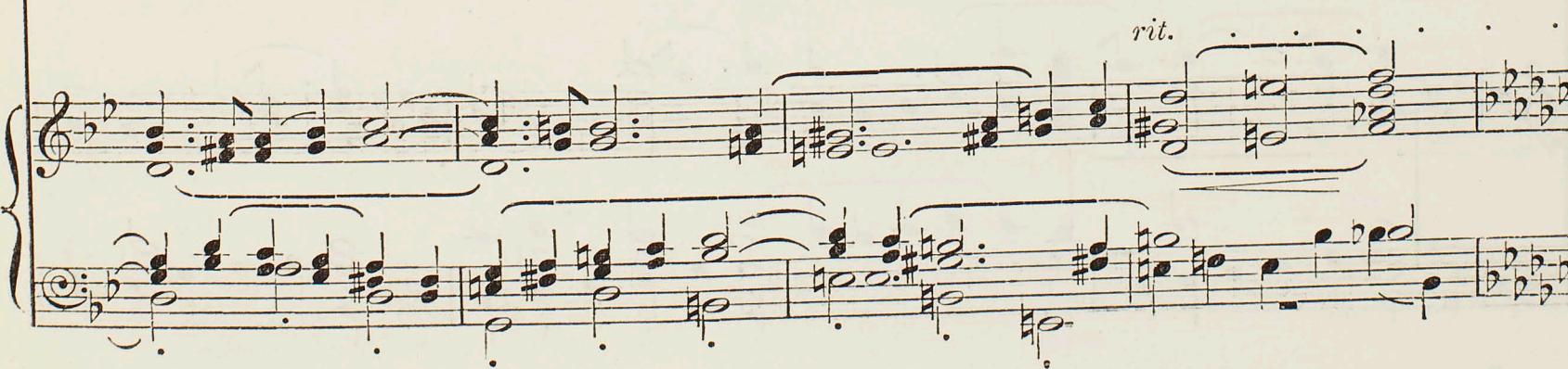
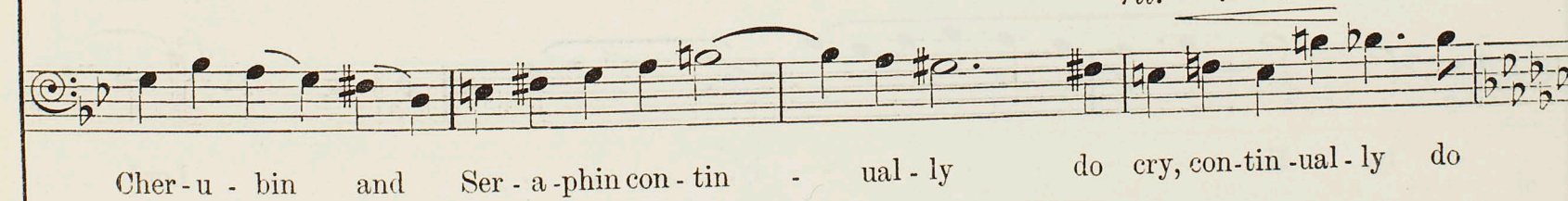
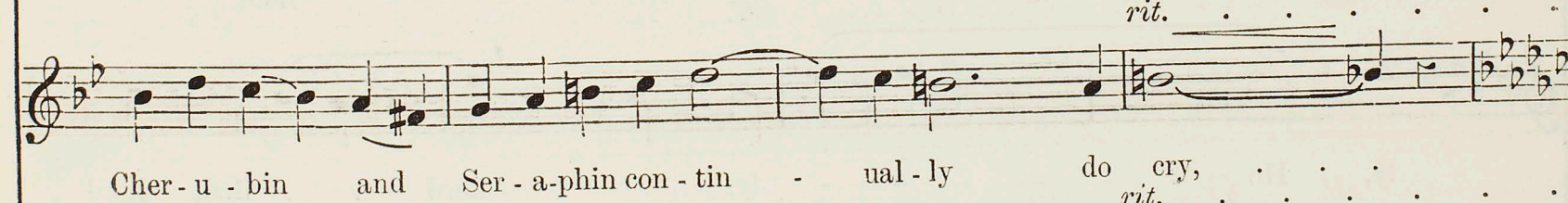
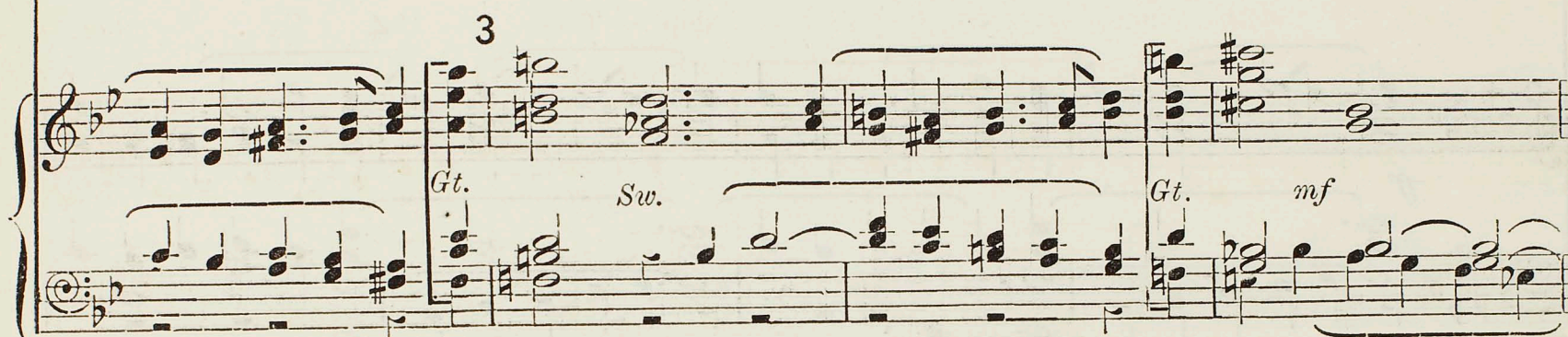
*f* *f Gt.* *Sw.*



3



3





Ho - - - - - ly, Ho - - - - -

Ho - - - - - ly, Ho - - - - -

Ho - - - - - ly, Ho - - - - -

cry, Ho - - - - - ly, Ho - - - - -

- ly, Ho - - - - - ly, Lord . . . God, God of Sa -

- ly, Ho - - - - - ly, . . . Lord . . .

- ly, Ho - - - - - ly, . . . Lord . . . God, Lord

- ly, Ho - - - - - ly, . . . Lord . . .



ba - oth, Lord God, . . . Lord God of Sa - ba - oth; . . .

God, Lord . . . God, Lord . . . God of Sa - ba - oth; . . .

God of Sa - ba - oth, Lord . . . God of Sa - ba - oth; . . .

God, Lord God, Lord . . . God of Sa - ba - oth; . . .

5

*mp* Heaven and earth are full, are full of the Ma - - - jes -

*mp* Heaven and earth are full, are full of the Ma - - - jes -

*mp* Heaven and earth are full, are full of the Ma - - - jes -

*mp* Heaven and earth are full, are full of the Ma - - - jes -

5

(Sw. with 16 ft.) *f* (Gt.)

*staccato.* *legato.*



- ty of Thy Glo - - - - - ry. *rit.*  
 - ty of Thy Glo - - - - - ry. *rit.*  
 - ty of Thy Glo - - - - - ry. *rit.*  
 - ty of Thy Glo - - - - - ry. *rit.*

*ff* *rit.* *Sw.*  
*ff* *Sw.*

*Allegro moderato.* 6  
*Allegro moderato.*  
*Allegro moderato.* *mf*  
 The glo - - rious, glo - rious  
*Allegro moderato.* *mf*  
 The glo - - rious, glo - rious  
*Allegro moderato.* 6  
*mp* *Soft 8 ft. Solo.*



com - pa - ny of the A - pos - tles praise . . . . .

com - pa - ny of the A - pos - tles praise . . . . .

*Ped. (stacc.)*

Thee. The good - ly fel - low -

Thee. The good - ly fel - low -

Thee.

7



## TE DEUM LAUDAMUS.

ship . . of the Pro - phets praise . . . . .

ship of the Pro - phets . . praise . . . . .

praise . . Thee. .

*Ped.*

(Crotchet = minim of previous time.) *accel. . e . cres.*

Thee. The no - ble ar - my of Mar - tyrs

(Crotchet = minim of previous time.) *accel. . e . cres.*

Thee. The no - ble, no - ble ar - my of . . Mar - tyrs

(Crotchet = minim of previous time.) *accel. . e . cres.*

The no - ble ar - my of Mar - tyrs

(Crotchet = minim of previous time.) *accel. . e . cres.*

The no - ble, no - ble ar - my of . . Mar - tyrs

(Crotchet = minim of previous time.) *accel. . e . cres.*

*Gt. f*



*Allegro.*  
*f*

praise . . Thee. The Ho - ly Church throughout all the world doth ac -

*Allegro.*  
*f*

praise . . Thee. The Ho - ly Church throughout all the world doth . . ac -

*Allegro.*  
*f*

praise . . Thee. The Ho - ly Church throughout all the world doth . . ac -

*Allegro.*  
*f*

praise . . Thee. The Ho - ly Church throughout all the world doth . . ac -

*Allegro.*  
*f*

praise . . Thee. The Ho - ly Church throughout all the world doth . . ac -

*ff*

- know - ledge Thee; The Fa - - ther of an in - - fi-nite

*ff*

- know - ledge Thee; The Fa - - ther of an in - - fi-nite

*ff*

- know - ledge Thee; The Fa - - ther of an in - - fi-nite

*ff*

- know - ledge Thee, Thee; . . The Fa - - ther of an in - - fi-nite

*ff* *legato.*



Ma-jes-ty; Thine hon - - our - a - ble, true, and on - ly . . Son; . .

Ma-jes-ty; Thine hon - - our - a - ble, true, and on - ly . . Son; . .

Ma-jes-ty; Thine hon - - our - a - ble, true, and on - ly . . Son; . .

Ma-jes-ty; Thine hon - - our - a - ble, true, and on - ly . . Son; . .

*f* *Sw.*

Al - - so the Ho - - ly Ghost, the Ho - - ly

Al - so the Ho - - ly Ghost, the Ho - - ly

Al - so the Ho - - ly . . Ghost, the Ho - -

Al - so the Ho - - - - ly Ghost, the Ho . .

*p* *cres.* *f*



10

Ghost, the Com - - - fort-er, . . . the Ho - - - ly Ghost, . . .

*dim.*

Ghost, . . . the Ho - - - - - ly Ghost, . . . the Com -

*dim.* *p*

- - - ly Ghost, the Ho - - - - - ly Ghost, the Com - - -

*dim.* *p*

- - - - - ly Ghost, the Ho - - - ly Ghost, . . . . . the

10

*poco meno mosso.* *pp*

. . . the Com - - - fort - er, . . . the Com - fort - er. . .

*poco meno mosso.* *pp*

- - - - - fort - er, . . . the Com - fort - er. . .

*poco meno mosso.* *pp*

- - - - - fort - er, . . . the Com - fort - er. . .

*poco meno mosso.* *pp*

Com - - - - fort - er, . . . the Com - fort - er. . .

*poco meno mosso.* *pp*

*Solo (soft Clarinet or Claribella).*

(no Pedal Stops.)



*Andante maestoso.* 11

Thou art the

*Andante maestoso.*

Thou art the

*Andante maestoso.*

Thou art the

*Andante maestoso.*

Thou art the

*Andante maestoso e marcato.* 11

*f*

*ff*

(add Ped.)

King of glo - - - - ry, O Christ, Thou art the

King of glo - - - - ry, O Christ,

King of glo - - - - ry, O Christ,

King of glo - - - - ry, O . . Christ, Thou art the

*f*

*f*



TE DEUM LAUDAMUS.

71

ev - er - last - ing Son . . of the Fa - - - - -

Thou art the ev - er - last-ing Son of the Fa - - - - -

Thou art the ev - er - last-ing Son . . of the Fa - ther, . . of the

ev - er - last - ing Son of . . the Fa - ther, the Fa - - - - -

12

*cres.* *rit.*

*f* *cres.* *rit.*

*f* *cres.* *rit.*

*cres.* *rit.*

*cres.* *rit.*

*Tempo lmo.* *rit.*

ther.

*Tempo lmo.* *rit.*

ther.

*Tempo lmo.* *rit.*

Fa - ther.

*Tempo lmo.* *rit.*

ther.

*Tempo lmc.* *rit.*

*ff* *f* *mf* *dim.*



SOPRANOS.  
*mp*

When Thou took - - - est up - on . . Thee to de -

*Andante tranquillo.*

*mp*

liv - er man, . . . Thou didst not . . ab - hor . . .

*poco rit.*

*poco rit.*

*a tempo.*  
*mf*

. . the Vir - gin's womb: . . . When Thou hadst

*a tempo.*

*cres.*

*Ped.*

14 *cres.*

o - ver - come, hadst o - ver - come the sharp - ness of death, . . Thou didst

*mf*

*cres.*

When Thou hadst o - ver - come the sharp - ness of death, Thou didst

*mf*

*cres.*

When Thou hadst o - ver - come the . . sharp - ness of death, . . Thou didst

*mf*

*cres.*

When Thou hadst o - ver - come . . the sharp - ness of . . death, . . Thou didst

14

( 15 )



*Poco animando.*

o - - pen the King - - dom of Heaven . . . . . to

*Poco animando.*

o - - pen the King - - dom of Heaven . . . . . to

*Poco animando.*

o - - pen the King - - dom of Heaven . . . . . to

*Poco animando.*

o - - pen the King - - dom of Heaven . . . . . to

*add.*

15

all, . . . to. all . . . be - liev - - - ers, to all . . be -

all, . . to. all . . be - liev - - - ers.

all, . . to all . . be - liev - - - ers, to all . . be -

all, . . to. all . . be - liev - - - ers.

15



- liev - ers. . . Thou

- liev - ers. . . Thou

- liev - ers. . . Thou

- liev - ers. . . Thou

*rit.* *ff*

*rit.* *ff*

*rit.* *ff*

*rit.* *ff*

*cres. molto.*

*Allargando maestoso.*

sit - test at the right . . hand . . of God, in the Glo - - - ry, the

*Allargando maestoso.*

sit - test at the right . . hand . . of God, in the Glo - ry, the

*Allargando maestoso.*

sit - test at the right hand . . of God, . . in the Glo - - - ry, the

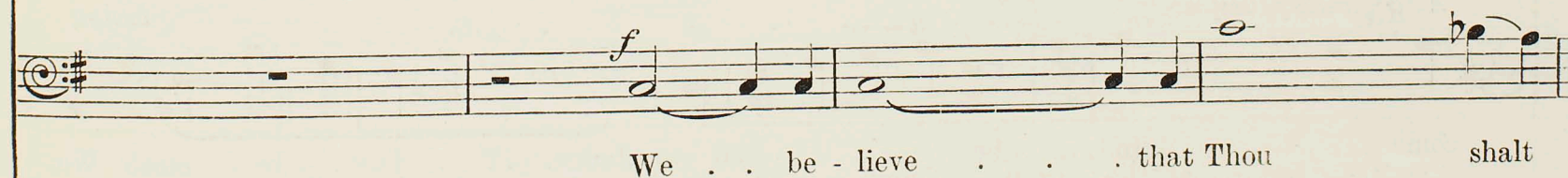
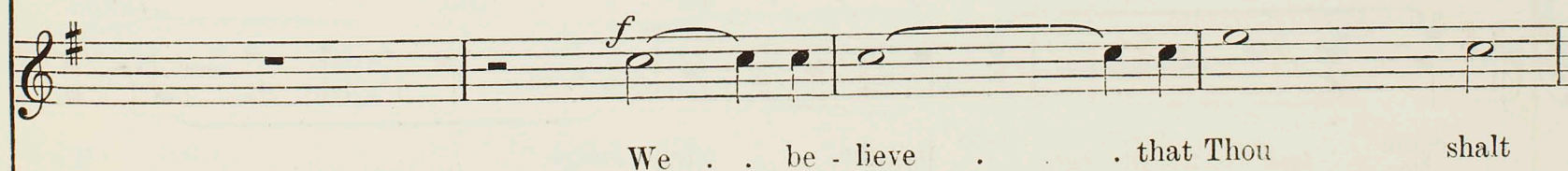
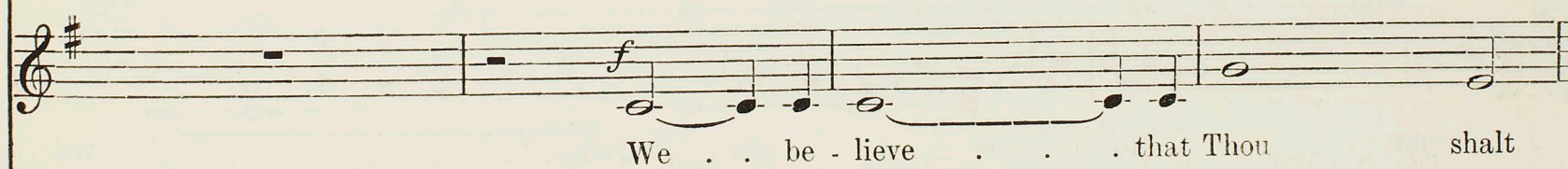
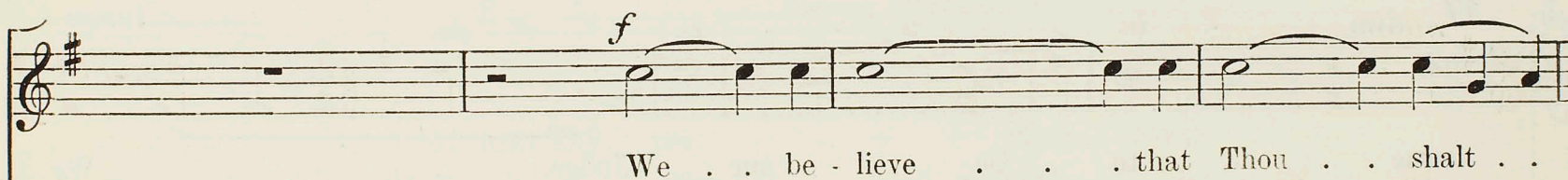
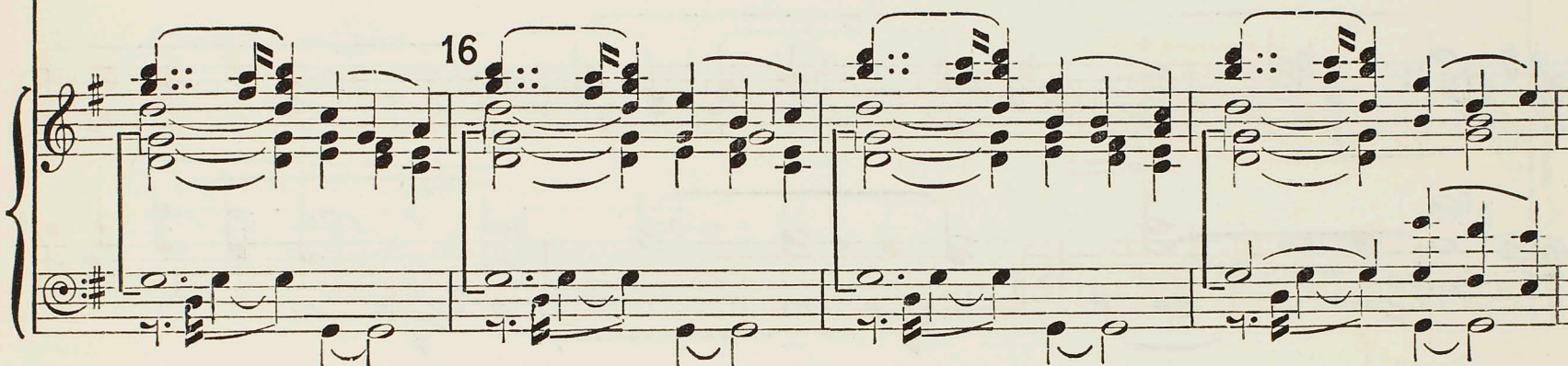
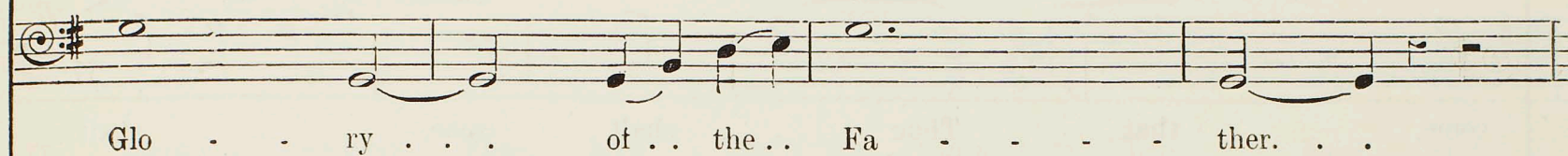
*Allargando maestoso.*

sit - test at the right . . hand . . of God, . . in the Glo - - - ry, the

*ff*



16





come, that Thou . . . shalt come, . . . shalt

come, that Thou shalt come, . . . shalt

come, that Thou . . . shalt come, . . . shalt

come, that Thou . . . shalt come, . . . shalt

17 *dim* - - in - - u - - en - - do. *lunga* *p*

come to be our Judge. . . . . We

*dim* - - in - - u - - en - - do. *lunga* *p*

come to be our Judge. . . . . We

*dim* - - in - - u - - en - - do. *lunga* *p*

come . . . . . to be our Judge. . . . . We

*dim* - - in - - u - - en - - do. *lunga* *p*

come to . . . be our Judge. . . . . We

17 *dim* - - in - - u - - en - - do. *lunga* *p Sw.*



TE DEUM LAUDAMUS.

77

*Andante tranquillo.*

there - fore pray Thee, help Thy ser - vants whom Thou hast re -

*Andante tranquillo.*

there - fore pray Thee, help Thy ser - vants whom Thou . . hast re -

*Andante tranquillo.*

there - fore pray Thee, help Thy ser - vants whom Thou hast re -

*Andante tranquillo.*

there - fore pray Thee, help Thy ser - vants whom Thou . . hast re -

*Andante tranquillo.*

Gt. (soft 8 ft.)

deem - ed with Thy pre - cious blood.

deem - ed with Thy pre - cious blood.

deem - ed with Thy pre - cious blood.

deem - ed with Thy pre - cious blood.

deem - ed with Thy pre - cious blood.



18

*p* num - bered with Thy Saints, . .

Make them to be num - - bered . . with Thy . . Saints, . . in

*p* Make . . them to be . . num - - bered with Thy

18

*p* *Ped.* *p Gt.*

*mp* *cres.*

in glo - - - - ry, in glo - -

*mp* *cres.*

in . . glo - - ry ev - - er - last - ing, in glo - -

*cres.*

glo - - - ry . . ev - er - last - ing, ev - er - last - ing, in . .

*cres.*

Saints . . in glo - ry . . ev - er - last - ing, in glo - -

*cres.*







19

glo - - ry, in glo - - ry . . . ev - er - last - - - *dim.*

glo - ry, . . . in glo - ry ev - er - last - ing, ev - er - last - ing, in

glo - - ry ev - er - last - ing, ev - er - last - ing, in *dim.*

glo - - - ry .. ev - er - last - ing, . . . in glo - ry, . . .

19

*poco rit.* ing, ev - er - last - ing, ev - er - *a tempo.*

*dim. poco rit.* glo - - - ry ev - er - last - - - *a tempo. dim. pp*

*dim. poco rit.* glo - - - ry ev - er - last ing. . *a tempo. pp*

*poco marcato. poco rit.* in glo - ry, in glo - ry ev - er - last - - ing. . . *a tempo. dim. pp*

*poco rit.* *a tempo.*



*pp*

last . . . . . ing. . .

ing. . . . .

*molto tranquillo.*

*mp* *pp*

*tranquillo.* **20**

*pp* O Lord, save . . Thy peo - ple, . . and bless, bless Thine

*tranquillo.* *pp* O . . Lord, . . save . . Thy peo - ple, . . and bless, bless Thine

*tranquillo.* *pp* O . . Lord, save . . Thy peo - ple, . . and bless, bless Thine

*tranquillo.* *pp* O Lord, save . . Thy peo - ple, . . and bless, bless Thine

**20**

*pp*

*senza Ped.*



*poco animando.*  
*cres.* *f*

her - it - age. . . . Gov - ern them and lift them up for ev -

*poco animando.*  
*cres.* *f*

her - it - age. . . . Gov - ern them and lift them up for ev -

*poco animando.*  
*cres.* *f*

her - it - age. . . . Gov - ern them and lift them up for ev -

*poco animando.*  
*cres.* *f*

her - it - age. . . . Gov - ern them and lift them up for ev -

*poco animando.*

*Tempo 1mo.* *ff* 21

er. Day by . .

*Tempo 1mo.* *ff*

er. Day by

*Tempo 1mo.* *ff*

er. Day by . .

*Tempo 1mo.* *ff*

er. Day by

*Tempo 1mo.* *f* (Reeds.) *ff* Gt. *legato.*

*Ped. (Gt. coupled.)*

\* At this point a minim should approximate the value of a crotchet of the previous time.



day, we mag - - ni - fy . . Thee, we mag - ni - fy

day, we mag - - ni - fy . . Thee, we mag - ni - fy

day, we mag - - ni - fy . . Thee, we mag - ni - fy

day, we mag - ni - fy Thee, we mag - ni - fy

Thee; . . And we wor - - ship Thy Name, we wor - ship, we . .

Thee; . . And we wor - - ship Thy Name, we wor - ship, we

Thee; . . And we wor - - ship Thy Name, we wor - - - -

Thee; . . And we wor - ship Thy Name, we wor - - - -



22

wor - ship Thy Name, and we wor - ship Thy Name, ev - er . .

wor - ship Thy Name, we . . wor - ship, ev - er,

ship Thy Name, ev - er

ship, we wor - ship Thy Name, ev - er

22

*Ped.*

world with - out end, and we . . wor - ship Thy Name, . . . ev - er

ev - er, ev - er, we wor - ship Thy Name, ev - er

world without end, we wor - ship Thy Name, . . . ev - er

world . . with - out end, we wor - ship Thy Name, . . . ev - er



world with - out end.

world with - out end.

world with - out end.

world with - out . . end.

23

*dim.*

*Poco meno mosso.* Bass Solo. *mp* *cres.*

Vouch - safe, O . . . Lord, to

*Poco meno mosso.*

*p*

*senza Ped.*

24

*fz*

keep us this day with - out . . . sin. . . .

*cres.* *fz*



*poco rit.*  
FULL. TENORS.

*p*  
O Lord, . . have mer - cy, . . have mer - cy up -

FULL.

*p*  
O Lord, . . have mer - cy, . . have mer - cy up -

*poco rit.*

Ped.

FULL. ALTOS.

*mf*  
have . . mer - cy up - on us.

*mf*  
on us, have . . mer - cy up - on us.

*cres.* *mf* *p*  
on . . us, . . have . . mer - cy up - on us.

FULL. SOPRANOS. 25 *cres.*

*mp*  
O Lord, . . Lord, let . . Thy mer - cy

*cres.*

*fz* *poco rit.*  
light - en, . . light - en up - on us,

*fz* *poco rit.*



26

cres.

*poco animando.*

as our trust, . . . . . our trust, . . . . .

*poco animando.*

*poco rit.* *mf* *rit.* *f*

our trust, . . . . . our . . . trust . . . is in

*poco rit.* *rit.* *rit.*

*p* *Ped.*

*Tempo lmo. deciso.*

Thee. . . . .

*Tempo lmo. deciso.*

*Tempo lmo. deciso.* *f*

O Lord, in Thee . . . . .

*Tempo lmo. deciso.* *f*

O Lord, in Thee . . . . . have.. I . . .

*Tempo lmo. deciso.*



27

O Lord, in Thee, . . . in Thee have I

O Lord, in Thee, . . . in Thee, . . . in

. . . have I . . . trust - - ed, . . . in Thee, O . . . Lord, . . . in

trust - ed, . . . in . . . Thee have I trust - - - ed, in

27

trust - - - ed, O . . . Lord, in Thee . . . have . . . I

Thee have . . . I trust - - ed, O Lord, in . . . Thee have I

Thee have . . . I trust - ed, O Lord, in . . . Thee have I

Thee have . . . I trust - - ed, O Lord, in . . . Thee have I



28

trust - - - ed, let me nev - - er be . .

trust - - - ed, let me nev - - er be . .

trust - - - ed, let me nev - - er be . .

trust - - - ed, let me nev - - er be . .

28

*Sw.*

*Sw.*

. . . con - found - - ed, let me nev - - er be . . con - found - -

. . . con - found - - ed, let me nev - - er be . . con - found - -

. . . con - found - - ed, let me nev - - er be . . con - found - -

. . . con - found - - ed, let me nev - - er be . . con - found - -

*Gt.*

*Sw.*

*Sw.*



ed, Lord, in Thee have I

ed, Lord, in Thee have I

ed, Lord, in Thee have I

ed, Lord, in Thee have I

Gt. L.H.

29 trust ed, O Lord, lunga

trust ed, O Lord, lunga

trust ed, O Lord, lunga

trust ed, O Lord, lunga

29 L.H.



let . . . me nev - er be . . . con - found

let . . . me nev - er be . . . con - found

let . . . me nev - er be . . . con - found

let . . . me nev - er be . . . con - found

30 *poco animando.* *f*

ed. Lord, in Thee . . . have I

30 *poco animando.* *f*

ed. Lord, in Thee . . . have I

30 *poco animando.* *f*

ed. Lord, in Thee, . . . Lord, in Thee have I

30 *poco animando.* *f*

ed. Lord, in Thee . . .

30 *poco animando.* *mf* *cres.*

*ffz* *Ped.*



trust - - ed, have I trust - - ed, O

trust - - ed, have I trust - - ed, O

trust - - ed, have I trust - - ed, O

have I trust - - ed, have I trust - - ed, O

*f* *ff*

*allargando.*

31 Lord. poco rit.

Lord. poco rit.

Lord. poco rit.

*ff* Lord. poco rit.

0 31 Lord. poco rit.

3 3



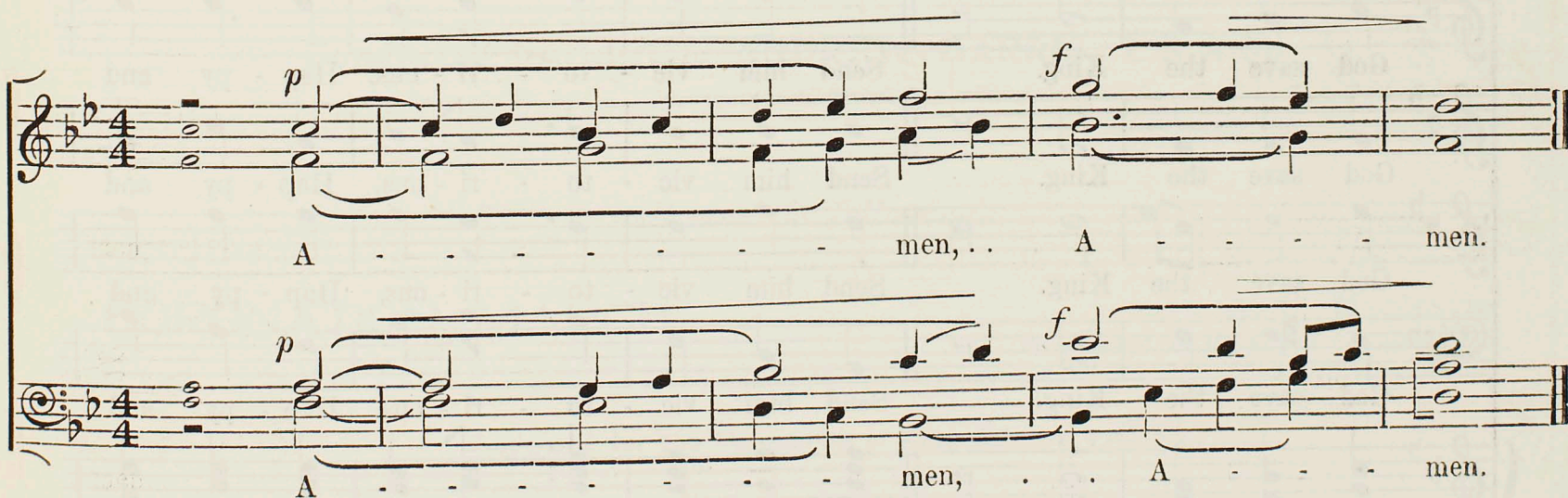
*Then shall be said as follows :*

**W**E render thee humble thanks, most merciful Father, for that it pleased thee to put it into the heart of thy servant, JOHN FANE, to found the Academy whose hundred years we commemorate to-day; and we beseech thee so to assist it continually with thy heavenly blessing that its work may grow and prosper to the benefit of thy people, and the glory of thy great Name; through Jesus Christ our Lord.



### The Blessing.

A. C. MACKENZIE.  
(Principal of R.A.M., 1887—)





After a short pause shall be sung the following :

# CHANCEL CHOIR.

ARTHUR GREENISH.

Org. *mf* O Lord, save our gra - cious sov - 'reign, King . . . George. *f*

*Tympani and Side Drums.*

TWO BARS DRUM-ROLL.

*mf*

# FULL CHOIR.

## God save the King.

Harmonized by VINCENT NOVELLO.

*Majestically.* *ff*

SOPRANO. God save our gra - cious King, Long live our no - ble King,

ALTO. God save our gra - cious King, Long live our no - ble King,

TENOR. God save our gra - cious King, Long live our no - ble King,

BASS. God save our gra - cious King, Long live our no - ble King,

*Majestically.* *ff*

God save the King. Send him vic - to - ri - ous, Hap - py and

God save the King. Send him vic - to - ri - ous, Hap - py and

God save the King. Send him vic - to - ri - ous, Hap - py and

God save the King. Send him vic - to - ri - ous, Hap - py and





glo - ri - ous, Long to .. reign o - ver us, God .. save .. the King.

glo - ri - ous, Long to .. reign o - ver us, God .. save .. the King.

glo - ri - ous, Long to reign o - ver us, God .. save .. the King.

glo - ri - ous, Long to .. reign o - ver us, God save .. the King.

*At the conclusion of the Service*

## THE BAND OF H.M. WELSH GUARDS

(By permission of Colonel The Hon. A. G. A. HORE-RUTHVEN, V.C., C.B., C.M.G., D.S.O.)

**Conducted by LIEUT. ANDREW HARRIS, L.R.A.M.**

*(Director of Music.)*

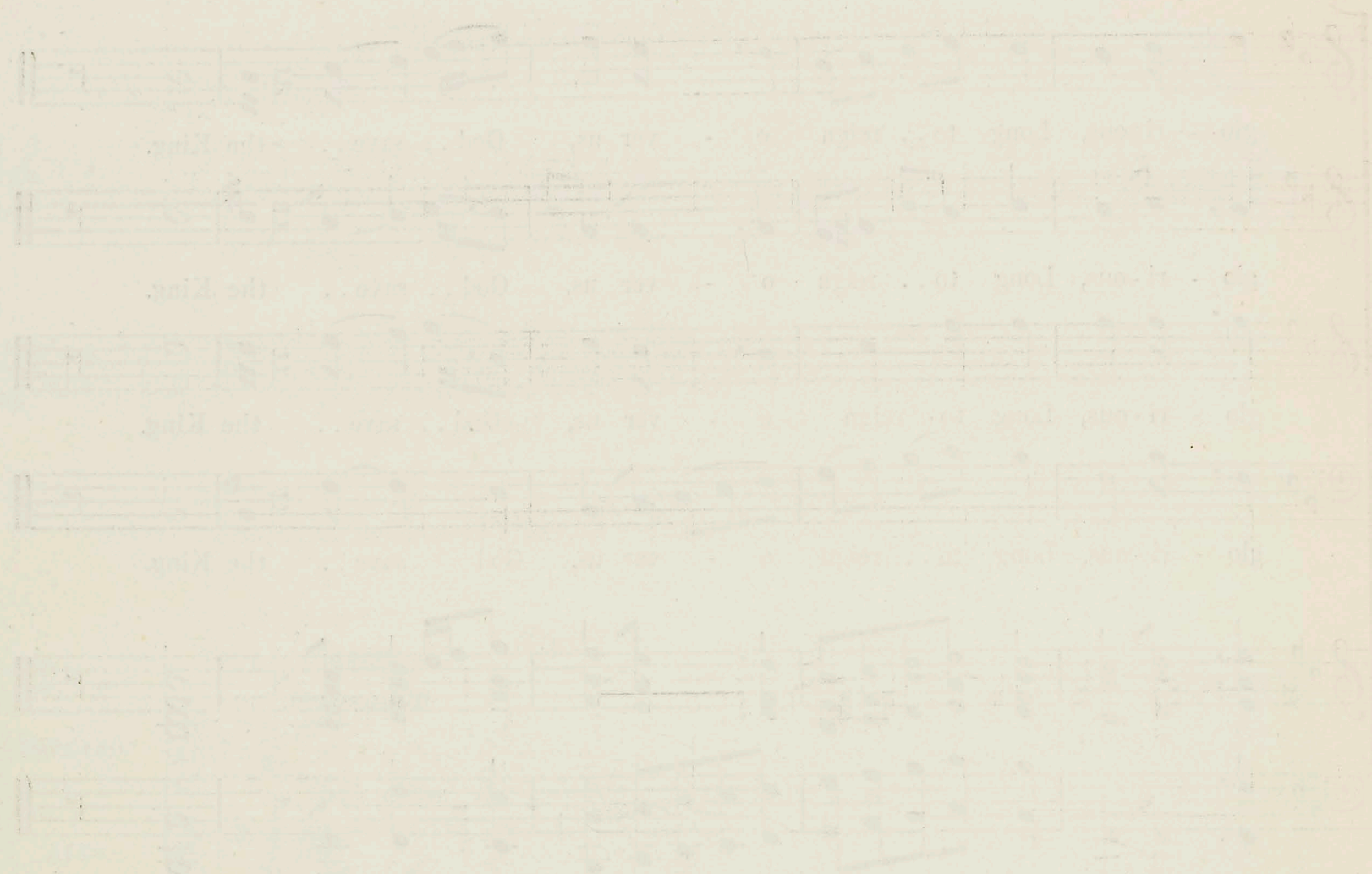
*will play the following:*

**CORONATION MARCH**

... .. A. C. MACKENZIE  
(Principal of the Royal Academy of Music.)

**Composed for the Coronation of King Edward VII.**



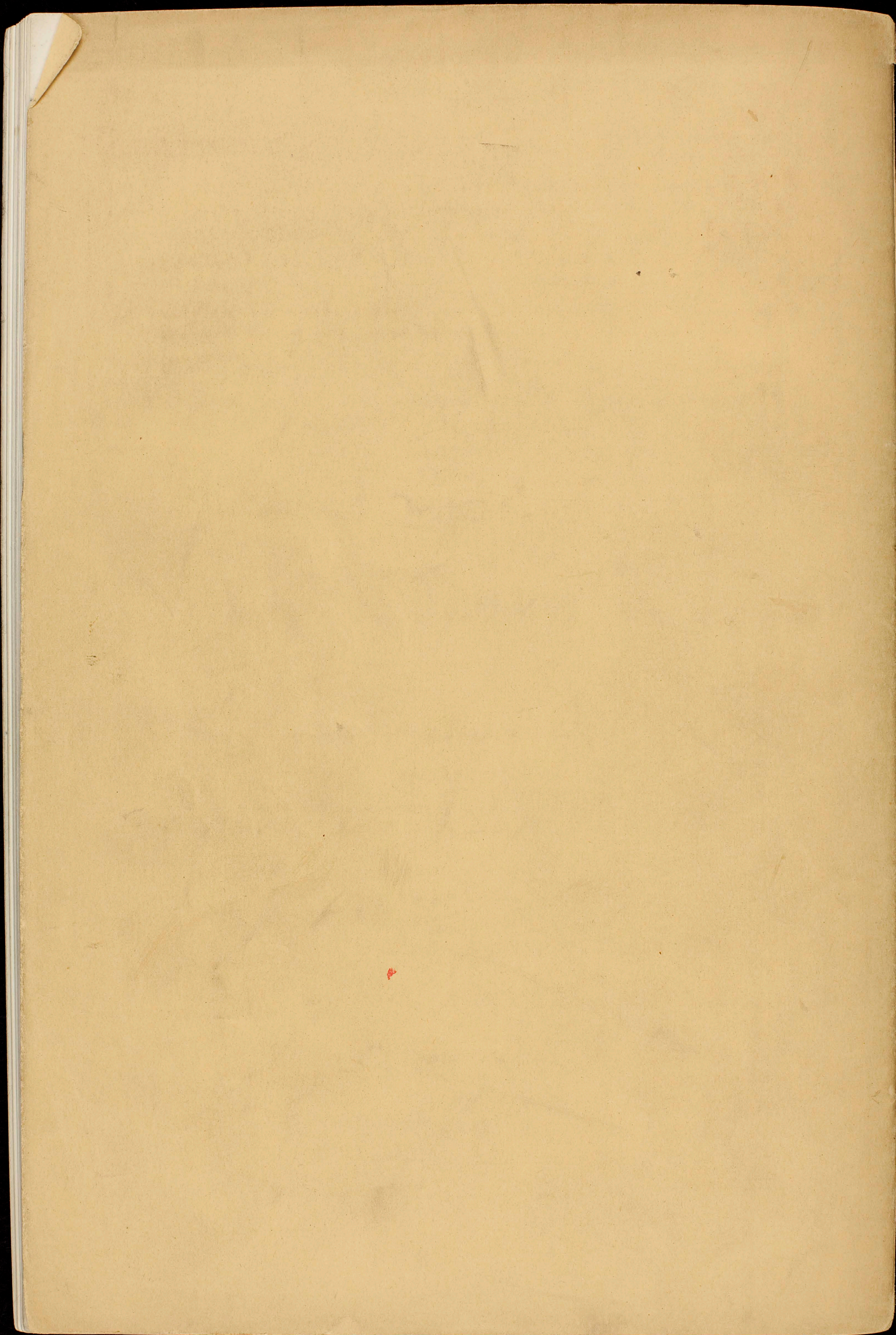


THE BAND OF H.M. WELSH GUARDS  
Conducted by LT. COL. ANDREW HARRIS, F.R.S.M.  
CORONATION MARCH  
A. C. MACKENZIE  
Composed for the coronation of King Edward VII.













# A Wreath of a Hundred Roses

---

AN OCCASIONAL MASQUE

To be performed once in a Hundred Years

THE WORDS BY

A Very Old Student

THE MUSIC BY

Very Young Ones

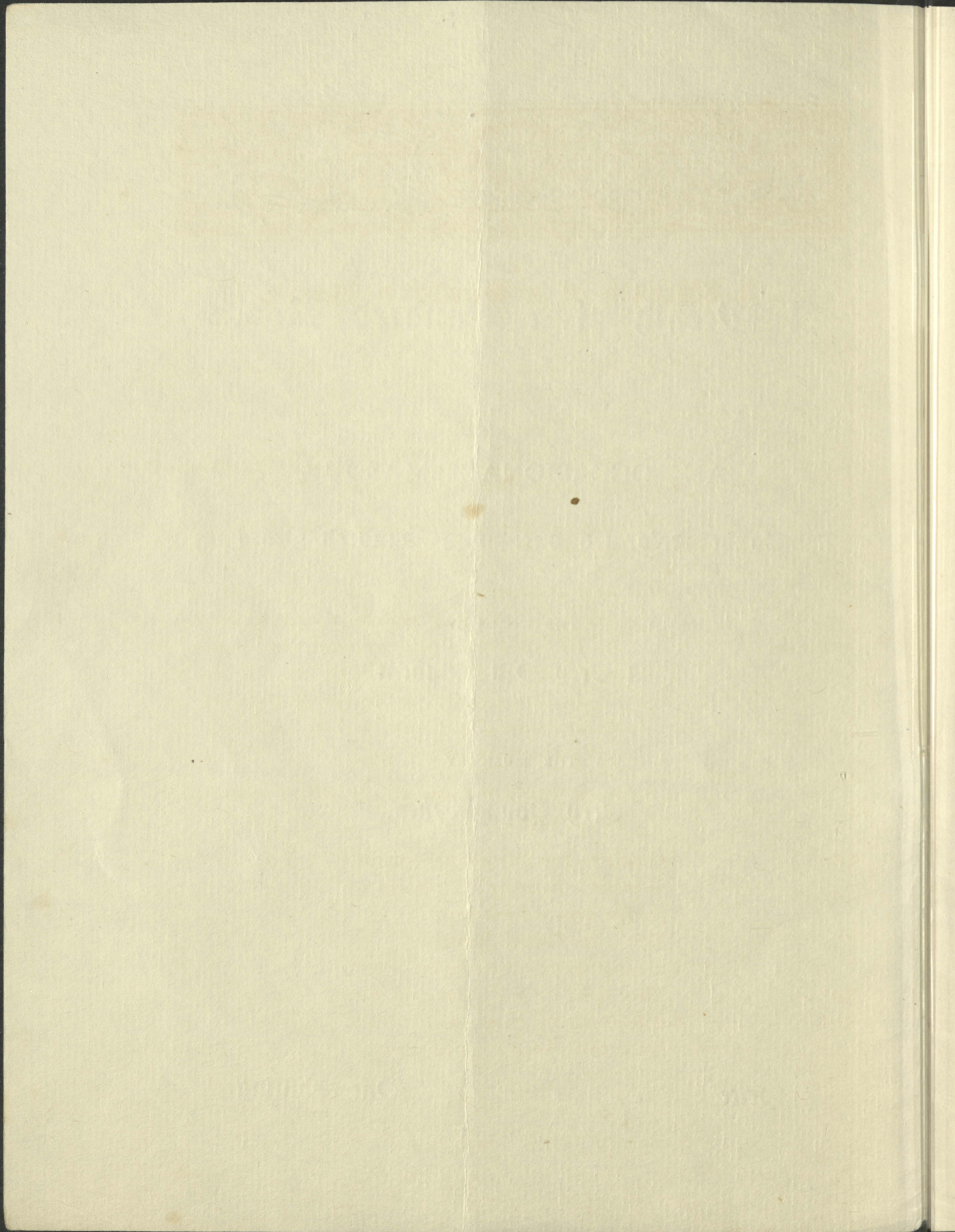


Price

= = =

One Shilling









## A Wreath of a Hundred Roses.

*[The Platform and orchestra are empty. The instrumentalists are on the floor of the hall. To the right, viewed from the audience, is a throne.*

No. 1, founded on W. H. BELL'S St. Albans Pageant music,  
Arranged by J. B. McEWEN.

*[First they sound a fanfare on Trumpets.*

*[Then they play a solemn March ; to which ENTERS, from two sides, THE CHORUS.*

*[The young gentlemen are in black : the young ladies are in white ; the latter wear wreaths of roses in their hair ; and all, including the young gentlemen, carry nosegays or single sprays of Madonna lilies or roses ; so that the Chorus, when assembled, becomes a garden of flowers. As the two sections of the Chorus meet they salute each other with a grave and courteous bow.*

*[When the Chorus is assembled, the March culminates in the following :*

CHORUS.

We come to sing our Mother's praise !  
O proud ! O strong ! O good to see !  
After fair days and evil days,  
This is her Golden Jubilee !  
A hundred years enwreath her brow :  
They stand for trials, joys, and tears ;  
But fearlessly she gazes now  
Upon the coming hundred years !



- SEMICHORUS I. She built herself a lordly house,  
 She filled it full with souls afire,  
 Young hands set bravely to the ploughs  
 Whose only watchword is "Aspire!"
- SEMICHORUS II. Great music in her halls arose,  
 Great artists from her threshold came;  
 We sing her praise for these and those,—
- CHORUS. But greater still shall be her fame!
- A SINGLE VOICE. Look, Brothers, Sisters, look! Who draws anear?
- ANOTHER VOICE. Whence comes this heavenly ambassador?  
*O filia pulchra, mater pulchrior!*
- FIRST VOICE. What mystery is here?
- CHORUS. Hush! let us learn in silent reverence  
 What is their errand; who they are; and whence.

Nos. 2 and 3. By PAUL CORDER.

*[Now the Orchestra plays an Interlude. The first few bars are in a classical, almost antiquated, style, but this soon changes into the extremest modern harmonies and modern form. Through the latter ENTERS a beautiful and stately woman, robed like a queen, with a crown formed of the letters "RAM"; across her breast is written in figures of gold, 1822. She is dragged on, enchained by a wreath of roses, by a radiant girl, similarly crowned; but the figures on her robe are 1922. The music continues while they speak.]*

1822.

Go not so swiftly, child with wingèd feet!  
 I cannot follow: I am all a-dread!  
 I hear strange music, terrible and sweet;  
 Showers of sound about mine ears are shed;  
 I trace no form; I am discomfited;  
 Wild waves of harmony upon me beat!  
 Child, child, where are we? Child, I will not stir  
 Until thou say what means this clash and clang and whirr!



1922. O thou most marvellous, most gladsome ; thou,  
Perfect in grace ; thou with far-seeing eyes ;  
Thou of the queenlike motion, sovereign brow ;  
Thou shyly stepping from thy Paradise,  
This clang and clash and whirr, these harmonies,  
These sounds that strangely strike upon thee now,  
These are the offspring of thine early dream :  
These are thy children, royal Mother Academe !

SEMICHORUS I. *[half rising ; in hushed awe.*  
Our Mother ! Brothers, Sisters, greet her !

SEMICHORUS II. *[motioning them to sit.*  
Nay !  
Keep silence ! Let us hear what she will say.

1822. I hear thee, but I cannot understand !  
Who art thou, child ? Thy face I seem to know ;  
Thou that hast led me to this wonderland,  
Some likeness to myself thy features show.

1922. I *am* thyself.

1822. Thou art myself ? How so ?

1922. I am thyself, renewed.

1822. Speak ! I command.

1922. I am To-day. Thou the first century,  
And I the next, in academic history.

1822. *[joyously.*  
I am not dead, then, but I live in thee ;  
The first link in a never-ending chain  
That reaches into dim futurity ;  
My early struggles were not all in vain !  
But say : why came we to this hall ?



1922.

To see

How modest seed grows into mighty tree.

1822.

Modest indeed ! In Eighteen-twenty-two  
My boys and girls were ten of each.

1922.

[with a laugh

So few ?

1822.

To quote old Crotch, I "sought their moral good,  
And taught them how to earn their livelihood."

1922.

Who were thy sponsors ?

1822.

Lords of high degree !

Lord Burghersh ; Peers—

1922.

Thy teachers ?

1822.

[producing a scroll

See :

Here is the list : all famous in their art ;  
Crotch, Attwood, Cramer, Bishop, Shield, and Smart ;  
Ferrari, Spagnoletti, Horsley, Hawes,  
Greatorex, Potter, Bochsa !—That o'erawes  
Thy childish mind ; and so, indeed, it should.

1922.

No doubt ; no doubt. But mine are just as good.

1822.

A stately mansion with an old-world air,  
Housed us.

1922.

I know: just out of Hanover Square.

1822.

Our concerts—

1922.

In the drawing-room. I know.

1822.

And in the dainty hall across the way—



1922. I know! I know! All looking-glass. But pray,  
Where did you sing your operas or show  
Shakespeare and Sheridan?

1822. [shocked.  
You cannot mean  
Plays acted on a stage—a public scene!

1922. That's what I do mean!

1822. Worthy Dr. Crotch  
Against such things was ever on the watch.  
Respectability was our chief factor:  
How could a music teacher be an actor?  
To quote his words: "What? for our girls engage  
A woman who had sung upon the stage!  
Perish the thought!" And, further, was it art  
To learn to play or sing a work by heart?  
"No!" said the Doctor.

1922. Well, ours is, I fear  
A less attenuated atmosphere!  
Turn, and behold what changes time hath seen.  
[She points to the CHOIR, who rise.  
Lo here!

[She points to the ORCHESTRA.  
And here!

[She points to the AUDIENCE.  
And yonder!

1822. Who are they,  
Who greet us smilingly?

1922. These own our sway.  
Give me thy hand: I'll lead thee to thy throne,  
There to receive the homage of thine own.



[And while they move slowly to the high-seat :

No. 4, Quodlibet. Arr. by F. CORDER.

CHORUS.

<sup>1</sup> <sup>2</sup>Mother, thou art immortal !  
 Since the first seeker crossed thy portal  
 A hundred times has Chronos turned his glass !  
 The generations pass ;  
 But thou the stately, thou the fair,  
 Art younger now, more debonair,  
 Than in that hour, so far away,  
 When first thou saw'st the light of day !<sup>3</sup>  
 And now across the world  
 Thy banner is unfurled !  
 Wherever men and women sing,<sup>4</sup>  
 And music soothes the sorrowing<sup>5</sup>  
 Or adds a joy to mirth,  
 To all the nations of the earth  
 Thy children bear thy heavenly gift,  
 To cheer, to comfort, to uplift !

1822.

I thank you graciously. The years roll back ;  
 Tenterden Street this might be—but, alack,  
 Where are the melodies of yesteryear ?

1922.

Listen, O Mother ! Thou shalt hear.

CHORUS.

Let us now praise famous men,<sup>6</sup>  
 And such as have found out musical tunes !  
 Let us recall to mind again  
 The gifts they gave, and the priceless boons  
 Which from their genius flowed,<sup>7</sup>  
 And let us follow the path they showed.<sup>8</sup>

<sup>1</sup> W. H. Bell. St. Albans Pageant.<sup>2</sup> Original.<sup>3</sup> *Sumer is icumen in.*<sup>4</sup> <sup>5</sup> F. Corder.<sup>6</sup> Mackenzie. *Benedictus.*<sup>7</sup> Mackenzie. *Belle Dame sans Merci.*<sup>8</sup> Mackenzie. *Colomba.*



We cannot name a hundredth part  
Of the great cohort we acclaim :  
The Kings and Queens of Art,  
Who shine in deathless fame ;  
The tuneful throng,  
Who with their lissom fingers wrought  
On pipe and string  
Wonders of interwoven sound ;  
Or with their song<sup>6</sup>  
Carried thy name, O Mother, to earth's utmost bound ;  
Or those who led vast orchestras, or taught  
The younger race to play and sing ;  
But give us leave, at least,  
To summon to our feast  
The great creative minds who stand  
Equals among the immortal band  
With whom the soul of melody communes :  
The famous men who found out musical tunes.

<sup>9</sup> Lo, gentle Sterndale Bennett ! See  
That face, all love, all purity,  
The clear light flashing in his eyes,  
As thoughts too deep for words arise.  
He walked through life as one who saw  
Only fair things without a flaw,  
And flawless as the crystal dew  
The fairy fabric of his muse.

<sup>6</sup> Mackenzie. *Benedictus.*

<sup>9</sup> Bennett. *May Queen.*



*A WREATH OF A HUNDRED ROSES.*

<sup>10</sup>And next in age, Macfarren, strong and kind,  
 Whose universal mind  
 Explored all secrets of our sacred art;  
 True Briton, who revived true British lays,  
 And sang of Mayday mirth and Chevy Chase;  
 Undaunted will, undaunted heart,  
 Who won to victory though his eyes were blind.

<sup>11</sup>John Francis Barnett not in vain  
 Set the lake-poet's mystic strain;  
 Wedded his song to splendid verse:—  
 The Peri, or the Minstrel's Curse,  
 And ever in melodious flight  
 Reached, or surpassed, the poet's height.

<sup>12</sup>Now comes that genial, many-sided man,  
 Whose limpid mirth seems striving to conceal  
 His graver moods. Hail! Arthur Sullivan!  
 Oh fountain of unending song!  
 Oh tender spirit, brave and strong!  
 Let us forget awhile thy wit's appeal  
 And probe into thy soul, and search and see  
 The very source of thine unfailing melody! <sup>13</sup>

<sup>14</sup>Lastly, by fate untimely taken from us,  
 The delicate, mellifluous Goring Thomas,  
 Who in his magic charm of utterance  
 Joined British strength with Gallic elegance. <sup>15</sup>

<sup>10</sup> Macfarren. "My own, my guiding star."

<sup>11</sup> Barnett, *Ancient Mariner*.

<sup>12</sup> Sullivan, Overture *Di Ballo*.

<sup>13</sup> Sullivan, *Yeomen of the Guard*.

<sup>14</sup> Thomas, *Summer Night*.

<sup>15</sup> Thomas, *The Golden Web*.



1822.

*[Seated ; speaking quietly, but with deep emotion.]*

Oh, children, I am proud ! my soul is fired  
With rapture ! This I sought ; to this aspired ;  
This was my great ambition—to wipe off  
The stranger's insult. He is wont to scoff  
That Britain has no music in herself,  
Nor is not moved with concord of sweet sounds,  
But lost in lust of empire and of pelf.  
Let those who only count the alien dear  
Echo the shibboleth and ape the sneer ;

*[She leaps to her feet, and her voice is like a challenging trumpet.]*

But I say, No ! Here melody abounds !  
Here *first* did skilled polyphony begin  
With joyous "Summer is a-comin' in."  
Nor since 'twas heard in Reading's holy hall  
Has Britain lacked a song !—Nor ever shall !

*[She turns to the audience.]*

"Art knows no boundaries"? Well said ! but give  
Your own a little room wherein to live ;  
Not ever grovelling to a foreign Fetish,  
And scorning British art for being British ! <sup>16</sup>

*[Now, as one inspired.]*

Honour thy British Masters, Britain ! Praise  
Thy sons and daughters ! crown them with thy bays !  
Honour thy dead ; honour thy living ! Yea,  
And turn thy gaze towards the dawning day, <sup>17</sup>

*[She points with a magnificent gesture to the students, who have been sitting, but now rise in one movement.]*

When these—thine own-begotten—these, whose eyes  
Glow with the promise of high destinies,  
Fulfil their promise ; laying at thy shrine  
Their gift. Ah, understand ! their glory's thine ;  
And 'tis God's gift they bring ! for Music is divine ! <sup>18</sup>

<sup>16</sup> Bax, *Fatherland*.

<sup>17</sup> Dale, *Sonata*.

<sup>18</sup> Mackenzie, *Dream of Jubal*.



1922.

Oh, splendid Mother, lift thine eyes and see,  
 From distant lands thy children come to thee :  
 Thy fame allures them, to thy knee they're sent  
 From every clime : from every continent.

No. 5. March, by ALAN BUSH.

[ENTER in procession the STUDENTS from foreign  
 countries, each group or individual bearing a national  
 banner. When all are assembled and have done  
 homage to 1822, they sing :

No. 6. By ARTHUR SANDFORD.

### THE SONG OF THE STUDENTS.

We are here to learn the piano,  
 Grind at scales we do not want to ;  
 We are vocalists, soprano,  
 Alto, tenor, bass (*bel canto* !),  
 Violin, viola, 'cello,  
 Double-bass (unwieldy fellow),  
 Piccolo and flute and hautboy,  
 Clarinet of velvet tone ;  
 Loud bassoon (mind how you blow, boy !),  
 Tricky horn and grim trombone ;  
 Harp and organ (bless the pedals !)  
 All of us are out for medals !  
*Te cantamus !*  
*Te clamamus !*  
*Te, O Mater, adoramus !*  
 And thy royal Diadem  
 We begem,  
 With our love, dear R.A.M.

(*Con gusto.*)

Also we've begun composing,  
 And our brains are fairly humming  
 With ideas just unclosing,  
 But they're coming on ! They're coming !  
 Soon they'll bloom in fine, sonorous,  
 Contrapuntal, double-chorus ;



Also madrigal, cantata,  
Part-song, oratorio,  
Symphony, quartet, sonata,  
Anthem, ballad (high and low),  
Opera—but don't forget to  
Find us first a good libretto !  
*Te cantamus, &c.*

*Academia, dulce mater,*  
*Nos alumni te cantamus :*  
Every son and every daughter,  
With a single voice, *laudamus !*  
President and wise committee  
Are included in our ditty :  
And we hail with loyal frenzy  
Our respected Principal,  
Alexander C. Mackenzie,  
Guide, philosopher, and pal ;  
Also every kind professor :  
Bless 'em all ! Bless him and bless her !  
*Te cantamus !*  
*Te clamamus !*  
*Te, O Mater, adoramus !*  
And thy royal Diadem  
We begem,  
With our love, dear R.A.M. !

1922.

[*Coming one step from the throne ; all the banners are dipped.*

When ye are stirred by some great happening—

[*Roll of drums and flourish of trumpets ; she takes a step forward.*



*A WREATH OF A HUNDRED ROSES.*

When ye lift up your hearts to some high thing—  
[*as above.*

When ye are grateful for new blossoming—  
[*as above.*

For labour's end, and end of sorrowing—  
[*as above ; she is now at the front.*

O happy folk, what is the song ye sing?—

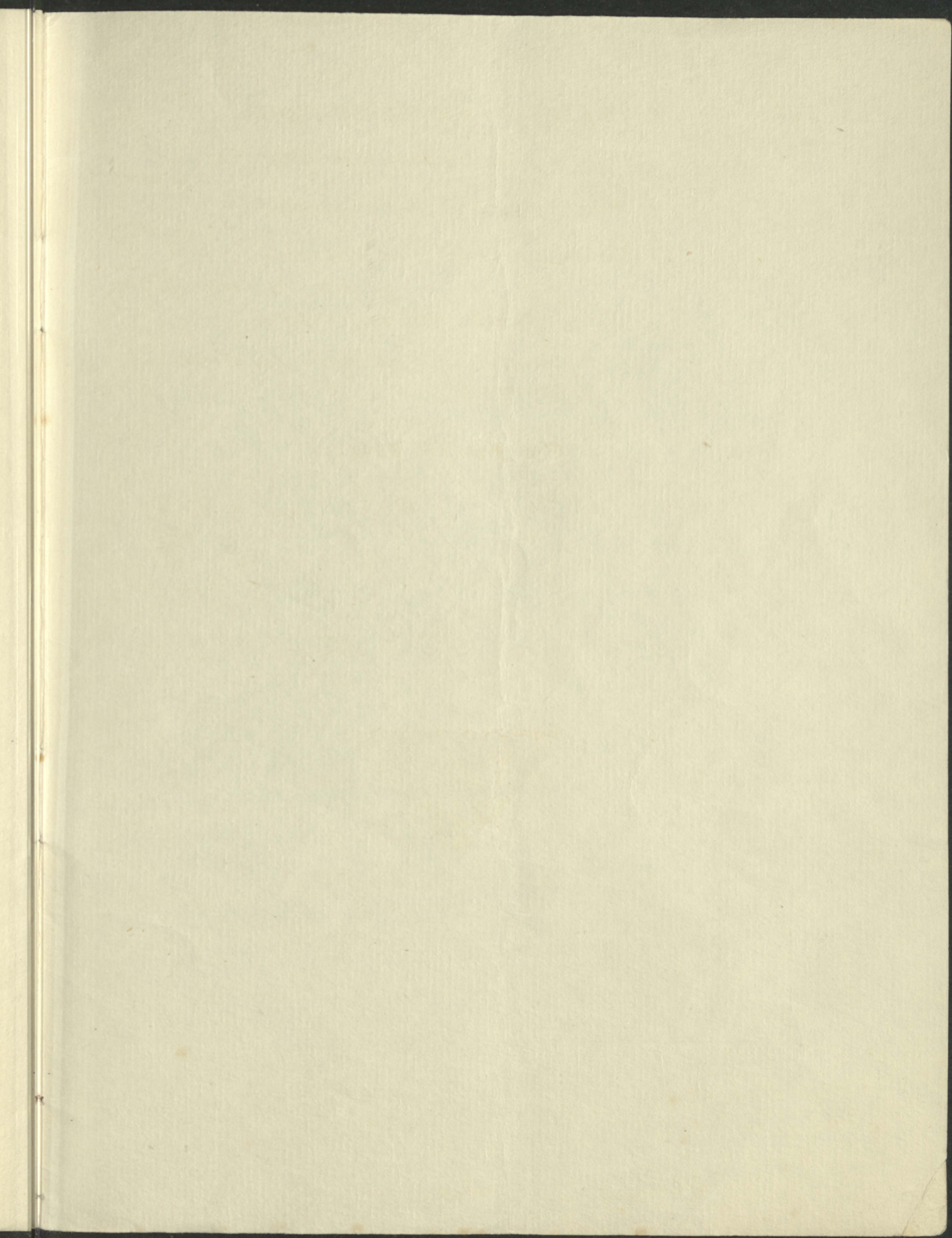
[*The banners are raised and waved. And all make answer  
with one voice*

**God Save the King!**

*Louis N. Parker,  
Student, 1869-1873.*











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NOVELLO, PRINTERS, LONDON.





# Royal Academy of Music.

YORK GATE, MARYLEBONE ROAD, N.W.-1.

Principal :

SIR A. C. MACKENZIE, K.C.V.O., Mus.D., LL.D., D.C.L., F.R.A.M., F.R.C.M.



PHOTO BY ALEX. CORBETT.

STUDENTS'

## ORCHESTRAL CONCERT

AT

QUEEN'S HALL

*On Tuesday, December 12th, 1922, at 3 o'clock.*

Conductor

SIR ALEXANDER MACKENZIE, K.C.V.O.

PROGRAMME

PRICE THREEPENCE



= = Programme. = =

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OVERTURE—"Le Nozze di Figaro" ... .. *Mozart*

CANTATA—"The Blessed Damsel"—for Soprano Solo, Chorus, and Orchestra ... .. *Arthur Sandford*  
(Mendelssohn Scholar.)

THE CHOIR.

Soloist, Miss THELMA TUSON.  
(Parepa-Rosa Scholar.)

Conductor, Mr. HENRY BEAUCHAMP, Hon. R.A.M.

RECIT.—"Comfort ye" } (*The Messiah*) ... .. *Handel*  
AIR—"Ev'ry Valley" }

Mr. MANUEL JONES.

CONCERTO IN G MINOR (Op. 22)—Pianoforte ... .. *Saint-Saëns*  
*Andante sostenuto. Allegretto scherzando. Presto.*

Miss BETTY HUMBY.  
(Associated Board Exhibitioner.)



SONG—"The Blind Girl's Song" (*Cricket on the Hearth*) ... .. Mackenzie\*

Miss GARDA HALL.

ADAGIO }  
FINALE } from Concerto in A (Op. 53)—Violin ... .. Dvorák

MR. ALFRED CAVE.  
(Ada Lewis Scholar.)

SONG—"Bell-Song" (*Lakmé*) ... .. Délibes

Miss CICELY HOYE.  
(Elizabeth Stokes Scholar.)

TONE POEM—"The Willow Song"}  
HARVEST DANCE (The Seasons)} —for Orchestra ... .. Edward German\*

Conducted by the COMPOSER.

\* Ex-Student.

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CHAPPELL CONCERT GRAND PIANOFORTE.



# THE ORCHESTRA.

## First Violins.

Miss CHESTER, G. (*Principal*).  
„ ANDREWS, E. L.  
Mr. CAVE, A.  
Miss FETTES, M. E.  
Mr. FRIEDMAN, V.  
Miss HAMBLETON, I. G.  
„ HYMAN, M.  
Mr. LLOYD, M.  
„ LOBAN, B.  
„ NEWITT, N. J.  
Miss POOLE, N.  
Mr. POUGET, J.  
„ REYNOLDS, W.  
Miss RICHARDS, C.  
Mr. SCHLAEN, I.  
Miss STEVENSON, N.  
„ TATE, P.  
Mr. TOBIAS, G.

## Second Violins.

Miss WRIGHT, E. (*Principal*).  
„ BAILEY, E.  
„ BOWLBY, W. M.  
Mr. BURTON, P. C.  
„ DE ROODE, J.  
„ FRASER, J. M.  
Miss GEORGE, B.  
„ GOLD, M. E.  
Mr. HELLIER, C.  
„ JENKINS, H. H.  
Miss LEWIN, S.  
„ MARTIN, P.  
„ PARSONS, D. E.  
Mr. PARSONS, F. W.  
Miss ROCHE, M.  
„ TUCKER, D. M.  
Mr. WAXMAN, M.  
Miss WHITROW, A.

## Violas.

Mr. LOCKYER, J. T. (*Principal*).  
„ ADDISON, V.  
„ BERLY, H.  
Miss BROWNING, I. M.  
Mr. DYSON, A. E.  
Miss FISHER, D.  
„ KNOWLES, F. G.  
„ PALMER, K. D.  
„ PERMAN, H. M.  
Mr. QUAIFE, A. S.  
Miss VAN DER MEERSCHEN, T. A.

## 'Cellos.

Mr. HAMBLETON, J. E.  
„ (*Principal*).  
Miss BEVERIDGE, M. L.  
Mr. CAMERON, D.  
Mrs. ENDLER, E. B.  
Mr. FARRANT, J.  
Miss JESSOP, N. M.  
Mr. KILLICK, A. E.  
„ LEONARD, F.  
Miss LE RICHE, D.  
„ MULHOLLAND, J.  
„ RANSLEY, G. G. A.  
„ THOMAS, S. G. B.  
„ WHEELER, D. E.

## Double-Basses.

Mr. WINTERBOTTOM, C.  
„ (*Principal*).  
„ CARRODUS, E. A.  
Miss GREENISH, D.  
Mr. HOBDAV, C.  
„ LODGE, H. E.  
Miss REVELL, M. E. T.  
Mr. STANLEY, P. J.  
„ WHITMORE, E. W.

## Flutes.

Mr. STAINER, C. (*Principal*).  
„ CARRODUS, W. O.  
„ SMITH, W. A.

## Piccolo.

Mr. CARRODUS, W. O.

## Oboes.

Mr. MALSCH, W. M. (*Principal*)  
Miss BULL, L. M.

## Clarinets.

Mr. AUGARDE, E. J. (*Principal*).  
„ EASTMAN, D. S.  
„ PURCELL, P. A.

## Bassoons.

Mr. JAMES, W. (*Principal*).  
„ MARRIOTT, E. V.

## Horns.

Mr. BORSODORF, A. (*Principal*).  
„ BRADLEY, F.  
„ BRAIN, A. E.  
„ BRAIN, A. E., Junior.  
„ CURSUE, A. J.

## Trumpets.

Mr. SOLOMON, J. (*Principal*).  
„ BEETLE, W.  
„ PRITCHARD, E.

## Trombones.

Mr. STAMP, J. (*Principal*).  
„ ATHERLEY, E.  
„ EVANS, R.

## Timpani.

Miss SZEMINANYI, L. A.

## Bass-Drum, Cymbals, Tambourine, etc.

Mr. SHRODER, J.  
Miss WILLIAMSON, E. B.

## Harp.

Miss EDGCOMBE, F. V.

## Celesta.

Miss BETTS, E.

## Organ.

Mr. IFOR JONES, W.

## Librarian.

Mr. RENAUT, W. E.